

THE SAN FRANCISCO
**BAY
GUARDIAN**

SINCE 1966. THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. AUGUST 9 THROUGH AUGUST 22, 1975. VOL. 9, NO. 21

35¢

AFTER MIDNIGHT

A night owl guide to Bay Area restaurants, bars, after-hours clubs, billiards, bowling, veterinarians, buses, crisis information



A tax-cutting guide

How to fight your big tax assessments and rent increases. Plus: 3 tax breaks. P.7

Extra savings!

How to pick the best Savings & Loan. P.21

Farmworker elections

Chavez moves in for the kill. P.16

The Berkeley Barb

Ten years of revolution & sex produce mysterious owners and a Virgin Islands headquarters. P.8

Donald Duck's sex life

Is he entitled to one? P.6

Ertola as mayor

Can a middle-class Italian hero from North Beach save San Francisco from the 1970s? P.13

Introducing:

The best picks of the tv movies. P.28

Mayor Alioto

Will the crash come before he leaves City Hall? P.3

86 messages you can dial at 4am P.25

LETTERS



Want to find the best Savings and Loans to place your savings? (A survey of 29 S & Ls, See p. 21 for details.)
 ●Want to find free Saturday morning movies once a month for you, your family and all your friends? (A feature of Cal-Western Savings & Loan.

We suggest you get tickets at its friendly West Portal branch, 201 W. Portal Ave., SF, 566-2200.

Movies are the second Saturday of each month. P. 21).

●Want to get a \$5 eye examination? (UC Berkeley School of Optometry, p. 21).

●Want to find where and when a batch of good free adult classes are starting? (SF Community College District, Aug. 13, p. 21).

●Want to find 47 restaurants open after midnight? (Try La Rondalla, on Valencia open till 4 am, p. 24).

●Want to find what buses run all night? (Start with the N-Judah, p. 24).

●Want to know how to appeal your tax assessments and fight your rent increases? (A how-to-fight-City-Hall primer, p. 7).

●Want to know where to play pool all night? (Palace Billiards on Market Street, p. 25).

●Want to find 53 free-for-all events and revels in the next two weeks? (P. 18-19).

●Want to find 10 great free and easy finds? (Start with Mt. Diablo, which has a view surpassed in the world only by Mt. Kilimanjaro, p. 36).

●Want to find 86 messages to dial at 4 am? (Start with Dial-a-Joke, p. 25).

●Want to find out about the sex life of Donald Duck in the contraband Air Pirates comics? (Federal Clerk's office, case of Disney v. Air Pirates, p. 6).

●Want to find a complete dinner for \$1? (Communion Restaurant on Folsom, p. 21).

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REFRIED TORTILLAS

What a surprise to learn the glorious tortilla reached America from Spain as a mutation of pita bread ["Bread and Cheese," Guardian, 7/26/75]. The Spanish, whose cuisine does not and never has included the tortilla, must be as surprised as us Chicanos and Latinos.

Tortillas are a 100% American creation. When the Whites were still locked inside darkest Europe and the US was an underdeveloped extension of Meso-america, the tortilla was the staff of life of the indigenous lords of the "new world."

Please watch those Arabian tales. One Thousand and One should be enough.

Luis Valdez
 San Francisco

NO "MR. STAR" STUFF

We really enjoyed your article on Bill Graham by Steve Chapple [Guardian, 7/12/75.] This city tends to have stars in its collective eyes for folks like Graham and for the music industry in general. We think it would be important for you to continue with this type of article — not the "What do you have for breakfast, Mr. Star" stuff, but analytical material on how the business operates . . . and it is a business.

Roger Johnson
 San Francisco

TAKE IT OFF

Your recently released handbook to the Bay Area, *San Francisco Free & Easy*, is, quite simply, the most encyclopedic and engaging guide to anything I have ever seen. As a student-resident of Utah in Berkeley for the summer, I can now safely say that I have decided where I am going to make my permanent residence. As a retired iconoclast for a daily student collegiate newspaper, I feel I can well appreciate your using the opportunity to stomp against "Manhattanization" and local political corruption. But as one of the rapidly growing number of people who are becoming privy to the disclosures in *Free & Easy* I already find myself getting overprotective about the secrets, and, hell, I don't even live here. Couldn't you take it off the market before it's too late?

Joseph F. Kelleher
 Berkeley

WHERE'S THAT SCHOOL

In the story about Josephine Araldo by Cathy Luchetti [Guardian, 7/26/75] there is reference to a school run by Ms. Araldo since her retirement. I am very much interested in this and would like to know where and when and how I could go about enrolling in her school.

Mike Silva
 San Leandro

Editor's note: For information on the cooking school that Josephine Araldo runs at her home, call 221-1685.

OFF TRACK

Your article "Lay Off Joe Tinney" was in my opinion off the track because:

1. The severe increase in assessments on homes is not primarily due to the development of the city's central business core. In fact, lacking the large assessments on the new construction downtown, taxes on homeowners would be much higher (whether by higher assessments or tax rates or both).

2. The severe increase is partly due to inflation (as you point out). The market prices and values of single-family properties have in the main kept pace with inflation and even have exceeded it. Most other real properties have not been so

protected against erosion of the dollar.

3. Inflated prices on homes and the large gaps between such prices and the assessor's "full cash values" are indicated on the weekly sales transactions on homes. The assessor, required by law to re-appraise real properties at their market value, has allowed a time-lapse of several years to run before adjusting assessments to the known level of the market. In effect, the homeowners have been subsidized for years by their low assessments at ratios approximately two-thirds to one-half that required by law.

4. The 1975 increase hurt because the assessor was obligated to catch up most but not all of the assessment lag in one year. Home assessments and their market values (four times assessed value) are still under market and most homeowners are still getting a "tax break."

It is not "that simple." Certainly it's not Tinney's fault and it is not due to highrises, tourism and expansion of the airport or utility facilities. The homeowners have not been "rippled" but are being asked to catch up to the level or ratio of assessments required of commercial properties.

I can't criticize you or the homeowners for being confused. The other papers mix up assessed values with market values. The politicians pay lip service to the futile protests on downtown assessments. The simple facts are that the cost of government has been and is still rising excessively, the politicians are finding it indelicate to curtail this rise, and the taxpayers are presented the due bills. We're not exactly at the end of the road, but "the party is over." Only a few politicians such as our governor recognize this. Neither our assessor nor the highrise property owners should be made the goat.

Joseph R. Parker
 Larkspur

POINT THE FINGER

You did a fair job in your article in the July 26th issue, "Lay Off Joe Tinney!" You forgot two things.

First, you didn't list the amount of property subject to tax increment bonds where the assessed value does not add any income to the city until the bonds are paid off, while still requiring major expenditures by the city to service the property.

You also failed to comment on the basis on which commercial property is valued—current sales, replacement cost and economic flow. All three are increasing for most of the major buildings, certainly the ones built in the last eight to ten years.

The first point is controlled by the people at whom you point the finger—but the second is controlled by Tinney, and I have yet to hear his reply.

Robert Kahn
 Lafayette

Bruce B. Brugmann and Steve LeMoullec reply: There are a lot of points we didn't cover on this complex subject in our necessarily short editorial: (1) Restructuring the tax base away from the regressive property tax to the more progressive taxes like the corporate income tax, a progressive municipal income tax, making stocks and bonds subject to the property tax, etc. (See an instructive essay by Chester Hartman in the August edition of Common Sense, available at 390 Sanchez, SF 94114.) (2) Additional sources of revenue (such as buying PG&E). (3) Cutting the fat (ridiculous PUC/Park-Rec leases, "nonprofit" parking garages). We're investigating issues like these in a special Summer Investigative Reporting Project and we'll be reporting on them regularly in stories and editorials.

POLITICAL ACTION CALENDAR

BY KEN McELDOWNEY

AUGUST 8 (FRIDAY)

ASSOCIATED DEMOCRATIC CLUB "Endorsement Night," meet SF Democratic candidates, free buffet, 535 A 39th Ave., 6 pm, \$5, 386-8372.

"ORGANIZING THE UNEMPLOYED," forum sponsored by the East Bay Unemployed Council, Peralta Elementary School, 469 North St., Oakland, 7 pm, 654-7818.

AUGUST 9 (SATURDAY)

"AN EVENING WITH GEORGE MOSCONE," sponsored by the Democratic League of San Francisco, buffet, music, prizes, Rathskeller, 600 Turk St., SF, 6 to 8 pm, \$2, 567-7155. HIROSHIMA/NAGASAKI Memorial Service sponsored by the Japanese-American Religious Federation of San Francisco and the Committee of Atomic Bomb Survivors in the United States, Japan Center Peace Plaza, Post/Buchanan, SF, 11 am, 929-7567.

SAN QUENTIN SIX DEFENSE COMMITTEE family picnic, music, food, speakers, poetry, Lindley Meadow, Golden Gate Park, SF, 9 am to 4 pm, 626-0690. For transportation to the trial in Marin County Courthouse call: SF, 285-5069; East Bay, 848-4661.

AUGUST 10 (SUNDAY)

"GAY COMMUNITY KICKOFF RALLY to re-elect Sheriff Hongisto," spaghetti feed, bar service, SIR Center, 83 Sixth St., SF, 4 pm to 10 pm, \$3.

AUGUST 11 (MONDAY)

DR. ROBERT ALIOTO, SF school superintendent, installation ceremony, West Courtyard, Mission HS, Church/18th St., 2 pm.

AUGUST 12 (TUESDAY)

BART PUBLIC HEARING on fares and parking fees, Board Room, 800 Madison St., Oakland, 5 pm.

NATIONAL ORGANIZATION FOR WOMEN, SF Chapter, general meeting, panel discussion -

on alternative lifestyles from a feminist perspective, First Unitarian Church, Franklin/Geary, 7 pm, 398-6312. KEEP ABORTION LEGAL Meeting, 2160 Lake St., SF, 7:30 pm, 863-1909.

AUGUST 13 (WEDNESDAY)

FILOLI-WATERSHED PLAN, San Mateo County Parks and Recreation Commission hearing, Rm. 101, Hall of Justice, 401 Marshall, Redwood City, 2 pm. SAN FRANCISCO TOMORROW board meeting, 15 Beaver St., 7:15 pm, 824-6834. EAST BAY COALITION for Unconditional Amnesty meeting, Friends Meeting House, 2151 Vine St., Berkeley, 8 pm, 845-7294. "THE OTHER IRELAND," Daniel O'Neill hosts an Open Studio program on problems in Northern Ireland, KQED-TV, channel 9, 10 pm.

AUGUST 14 (THURSDAY)

SF PERFORMING ARTS CENTER Environmental Impact Report public hearing, Rm. 282, City Hall, 3 pm, 538-3056. CALIFORNIA TRANSPORTATION PLAN public hearing sponsored by the State Transportation Board and the California Business and Transportation Agency, Public Utilities Commission hearing room, State Building, 350 McAllister, SF, 10 am.

AUGUST 15 (FRIDAY)

REPORT FROM CUBA by three SF Women for Peace members, 1581 Masonic St., SF, 7:30 pm, 681-7487.

AUGUST 16 (SATURDAY)

"VISITACION VALLEY PLAYGROUND Project Celebration," sponsored by the All People's Coalition and the New Games Foundation, on Leland off Old Bayshore Blvd., 11 am to 4 pm.

AUGUST 18 (MONDAY)

FRED HARRIS FOR PRESIDENT organizing committee open meeting, 474 Pennsylvania, SF, 7:30 pm.

Alioto's loooong goodbye

BY KATY BUTLER
AND JERRY ROBERTS

Alioto has five months left as mayor: five months to ram through some big developments for some of his major backers, protect his PUC-staff and commissioners from federal indictment over the Sunol golf course scandal and come out looking like a winner.

But he's in trouble: The supervisors are getting increasingly feisty in dealing with the lame duck mayor, some development projects are bound for defeat, and a new federal grand jury is investigating Sunol.

Says one supervisor, "He's not running the city in any way, shape or form." Alioto, according to City Hall records, has spent 21 of the last 46 days outside the state of California, in Washington, New York and Rome, working on everything from the National Conference of Mayors to Angelina's summer vacation to an antitrust lawsuit.

When he ducks into town, it's in a desperate attempt to shore up his waning political power. A scorecard:

A rash of vetoes

In the last two months, Alioto has been vetoing legislation from the supervisors that would bring a tear to Scrooge's eye. "He's vetoing as much as he can so he won't be tagged a lame duck," says one supervisor. "He wants to go out in a blaze of glory. He's going to go balls out, vetoing things to the last minute. And we're going to override more and more as he vetoes more."

Joe's recent vetoes (four of them in the last two months): the condominium conversion ordinance, designed to protect tenants from involuntary eviction while their houses are made into condominiums; a housing discrimination ordinance protecting families with children; a voter registration law using \$25,000 in federal funds to increase registration in poorly represented areas; the BCDC Northern Waterfront Plan, a painful compromise slaved over for more than a year by ecologists, politicians and businessmen; and a resolution recommending that BART straighten out its current problems before expanding to Oakland Airport.

But SF's supervisors are showing increasing independence; they won't call for his resignation, but they've overridden two Alioto vetoes since April — the condominium conversion ordinance and the housing discrimination ordinance. (In the previous seven years, the supervisors had only overridden one of 26 Alioto vetoes.)

The biggest victim of the Board's new independence may be the Performing Arts Center, a cultural Candlestick Park desired by aging paper heir Harold Zellerbach and fronted by Joe Alioto. Supervisors Feinstein, Molinari, Barbagelata, von Beroldingen and Nelder are leaning heavily in favor of cutting out \$3 million in federal revenue sharing funds originally committed for the project.

Lawsuits, crime and YBC

Although Alioto successfully strong-armed the Redevelopment Agency to meet in emergency session and approve the Mel Swig/Lyman Jee plan for a sports arena in Yerba Buena Center, other major development projects may be stalled indefinitely: Texas developer Gerald Hines has all but withdrawn his plan to develop Pier 45; San Francisco Tomorrow has threatened to sue to stop Warren Simmons's proposed passenger terminal, marina and shops for piers 37 through 41; and the

Yerba Buena Convention Center is stalled indefinitely by a third lawsuit.

Since 1969, Joe Alioto has been suing the pants off the now defunct Look magazine for daring to suggest he had connections with organized crime. Last month the federal Circuit Court of Appeals granted him the right to a third trial against Look. (The first two trials ended in hung juries; in the second, the judge directed a verdict in favor of Look.)

But Alioto's protestations of innocence of all organized crime connections have a different ring since he admitted having a drink with former mobster Tony Romano shortly before Romano was granted the

'He wants to go out
in a blaze of glory.
He's going to go
balls out.'

Sunol Golf Course lease. A new federal grand jury has been impaneled; it will investigate the Sunol case. Unlike the county grand jury, it has the power to indict PUC commissioners, staff members — even Alioto himself — if it finds evidence of criminal misconduct.

Trouble on the docks

Alioto, elected with the backing of labor union bureaucrats, is facing serious erosion of his credibility with labor. At the end of July, Alioto faced a split with one of his strong political backers, Morris Weisberger of the Sailors Union of the Pacific. The Alioto family's Pacific Far East Lines was struck by the Sailors Union and the Marine Firemen's Union. The unions charge that PFEL's container-ship Thomas E. Cuffe sailed for Yokohama in the dead of night on June 20, crewed by East Coast sailors from the rival National Maritime Union.

"They finked the ship, let's face it," Henry Disley, chief of the Marine Firemen's Union, told the Guardian. MFU and SUP have filed charges against PFEL with the National Labor Relations Board.

Both MFU and SUP oppose PFEL's move to sell four ships to Farrell Steamship Lines for a grand total of \$47 million (an estimated profit of \$20 million). If the federal Maritime Administration approves the sale, unions fear hundreds of jobs will go to the East Coast.

After his term expires, Alioto may put more attention to turning Pacific Far East Lines, nominally run by his son John, into a money-maker. The value of PFEL's stock is up, but earnings are down. However, PFEL has two large sources of potential income. On May 20 the federal Maritime Administration granted PFEL a lucrative new trade route to Indonesia, Malaysia the Persian Gulf and the Gulf of Oman. PFEL also hopes to win millions of dollars in damages against two shipbuilders who built defective barges and cranes for PFEL before the Aliotos bought it.

But turning PFEL around will undoubtedly require Joe Alioto's intervention. According to one maritime industry source, his son John "doesn't have much of a reputation for integrity on California Street." While John ran Freighters, Inc. (PFEL's parent company), he was hit with lawsuits for unpaid ship repair bills and unhonored charter commitments. Joe has a better reputation for keeping his word. Whether PFEL can pay the cost of keeping Joe's promises any better than San Francisco has remains to be seen.

THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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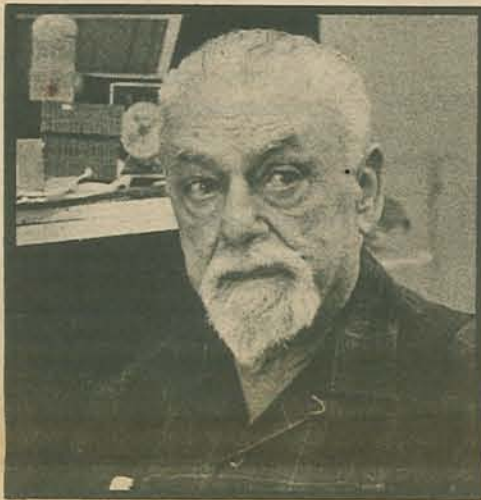
Lou Swift

A rebel with many causes 1895-1975

They buried Lou Swift the other day in a blue suit and tie. They should have buried him with his crazy blue baseball hat pulled halfway down his forehead, with the "Win" button in the middle (which became a "Lose" button after President Ford started his own "Win" campaign).

That's how everybody would remember Lou if they ever wandered into his outposts—behind the battered desk in a former barbershop at the rear of his Golden Gate News Agency on Third Street, or later at his battered desk in the anteroom of his L-S Distributors on Post Street.

Everybody remembers their first meeting with Lou Swift in his office. Phones ringing incessantly. People wandering in to buy the New York Times or get a handout. A desk strewn with papers and



letters from all over. A gruff manner that scared the hell out of a lot of people.

I got a grilling after my first Guardian in October 1966. Why did I want to start the Guardian? What was the point? Why was I wasting my time and the time of a lot of readers? But he took the Guardian and distributed it for many years, when the big distributors in town wouldn't touch it, and he bought a gratuitous \$20 ad which appeared in each edition for years. "If it's controversial, we'll distribute it," the ad said.

Burton Wolfe came to Swift in 1960 with the Californian, the forerunner of us all, which at that time was considered an extraordinarily radical publication. Swift agreed to distribute it, but not without a lecture. "Youth wants to reform the world," he told Wolfe, "but the world doesn't want to be reformed." And then he went ahead and bought 1000 copies from Wolfe on a nonreturnable basis, which got Wolfe started and kept him going until 1962.

He bought batches of Paul Krassner's Realist in the same way. He helped push Ramparts in the early days and defeated

the State Department's efforts to force him into registering as a foreign agent for distributing Communist papers such as Pravda and Izvestia. Swift even gave William F. Buckley's National Review its local distribution start, not because Swift liked the Review, but simply as a matter of principle: nobody else would distribute it locally.

Lou was born on July 4, 1895. He lived and died a rebel of many causes. He was an early organizer for the Wobblies. He financially supported a lifetime of good causes (his last: the KQED strike, as the biggest backer) and another lifetime of battles (including several major obscenity cases involving his distribution of pornographic books). His biggest fight of all was physical: polio, hospitalization from age 6 to 14, the physical and financial inability to continue school thereafter, 30 major operations, and crippling diseases enough to kill anybody else at age 30. He spent his last few years in a wheelchair. He even had to give up his big cigars because of emphysema. Nobody ever heard him complain except a few intimates.

He rose from copyboy to production manager of the SF Examiner, founded a newspaper in Texas, did stunts on horseback for grade-B films in Hollywood and, after going broke at 58, bounced back as a successful distributor.

On July 26 Lou spent a full day as usual at work, answering the L-S phones, handling the walk-in traffic, supervising the drivers. He was taken home that evening by Father Bill Richardson of the University of San Francisco, who for the past three years had ferried Lou back and forth from his office to his spartan apartment on Gough Street. Richardson was bathing Lou when Lou had a stroke and died quietly in Richardson's arms in a matter of minutes.

Lou had made a lot of money in his life, but he gave it away to his causes and to his Louis Swift Fund for the handicapped (2328 Clement St., SF 94118, which is accepting donations on Lou's behalf). Lou probably had no more than \$3000 in cash at the end, estimated Dick Seifert, Lou's right-hand man for years and his successor at L-S. His furniture was rented, he had no car and few possessions outside of a television set. What he had left was in his business and foundation.

"He lived the way he wanted and he died the way he wanted," Seifert said. "If there's a newsstand in Heaven, you can be sure that Lou Swift is running it, with integrity," wrote Krassner in the Barb. "Lou was always for the little guy," said Ed Enos, who with his wife runs the Redwood New Bookstore in Healdsburg. "He made me feel I was running one of the biggest bookstores in the business."

So long, Lou. A lot of us little guys in the print business will remain in your debt for a long, long time.

—Bruce B. Bruggmann



- and a secret witness

In the wake of an alleged police attack against them, two men face possible life prison sentences for assaulting the police. Brad Noel and Michael Ryan were both arrested July 8 after SF police broke up a picket line in front of KGO-TV studios organized by the Committee Against Racism and the Progressive Labor Party. Noel suffered a fractured skull in the incident.

The pickets were protesting KGO's airing of an ABC film clip about the Ku Klux Klan and KGO's failure to grant an antiracist speaker the right to reply. The police claim Noel, Ryan and two other demonstrators, Gina Milbourn and William Huntington, attacked them when police attempted to cite the demonstrators for an overly loud bullhorn. Noel, Ryan and picket line organizers insist they were systematically and deliberately attacked. The Guardian has learned that one of the few known noninvolved witnesses to the melee corroborates charges that Noel and Ryan were wantonly assaulted by police officer Richard Manning.

The trouble started on June 17 when KGO aired a one-minute-and-15-second segment about the new, less secretive and less selective Ku Klux Klan. The clip featured a KKK spokesman addressing a

friendly crowd and made reference to "white power T-shirts." The next week, several people from Progressive Labor and from the Committee Against Racism, a national organization that has grown around the South Boston school integration struggle, went to KGO's studios at 277 Golden Gate and confronted station officials Bob Sunderland and Clark Biggs, demanding equal time on KGO for an antiracist speaker. The station refused.

Biggs, KGO's executive news producer, told me, "There is no such thing as equal time outside of bona fide political candidates or political parties." Biggs also denied that the KKK clip was racist. "The producer said it was really funny they thought it was racist. The producer is Filipino, the writer was Chinese, the person who read it was Black."

About ten days after talking to Biggs, the Committee Against Racism and PL returned to KGO with about 65 demonstrators to march in a line while Mike Ryan gave a speech through a ten-watt bullhorn. SFPD officers Richard Manning and Howard Bergmark were on the scene ten minutes before the demonstration began, according to a police report; at 6:07, according to the report, they were joined by Sgt. Al Johnston; demonstrators say there was at least one motorcycle cop hanging around the whole time; around 6:30, officers Kranci and Buck, a "noise abatement unit," checked in at KGO to measure the volume of the bullhorn.

Soon afterward, a police "904 Code 3" highest-priority response was called, dozens of police swarmed to the KGO studio, Brad Noel was headed for neurosurgery and four people were under arrest. An eyewitness to the heavy street action was an attorney perched on the balcony

BERKELEY H.U.D. COVERUP?

William Eisen, the certified public accountant who set off a brouhaha about financial shenanigans at the Berkeley Redevelopment Agency with a routine audit report on the agency, doubts the US Department of Housing and Urban Development will adequately investigate his charges.

A limited (\$800) audit by Eisen's office had uncovered "certain irregularities" in BRA finances, the SF Examiner reported July 30 on the basis of a leaked document. Eisen's report noted he had notified HUD (BRA's funding agency) and other authorities of possible "criminal liabilities" at BRA. But HUD officials quickly disclaimed Eisen's charges.

When the Guardian informed Eisen of HUD's action, Eisen was furious. He claimed that BRA records were so garbled that almost anything could have been going on. He pointed out that BRA's contract with HUD required an audit every two years, but that BRA hadn't been audited for five years. Eisen confirmed his investigation had uncovered a number

of possible criminal activities including misappropriation and improper transfer of funds, misuse of expense accounts and conflict of interest.

Several present and former employees of BRA and the city of Berkeley who are familiar with the agency's financial workings confirmed the gravity of Eisen's charges. Missing files, lost vouchers and unauthorized payments are commonplace, these sources said, and employees have ample opportunity to cheat the agency. Several sources told the Guardian that Deputy Executive Director Robert Amber is frequently absent from work and is incompetent when he does show up. Repeated calls to Amber found him always out of the office.

Several sources spoke of the cozy relationships between BRA and the HUD officials who are supposed to be investigating BRA's fiscal irregularities. "They all go to each other's cocktail parties," a source pointed out.

Such charges have been ignored by the

DUTCH FLAT



of the Hastings law school nearby. He wrote down his recollection of events within an hour of witnessing them and submitted a signed statement to the police department.

The attorney's statement describes Brad Noel's arrest beginning when a long-haired man fitting Noel's description and a policeman fitting Manning's are "grabbling" on the sidewalk. Manning is knocked to the ground and draws his revolver, convincing Noel to put "his arms into the air." The statement continues: "The officer . . . made him lean against a small light blue station wagon. The man gave no resistance as far as any movements were concerned. His hands were behind his lower back and no handcuffs were on him at that time . . . Although the man made no efforts to resist the officer at that time this officer struck the man in the back of his head and on the right side with the barrel of his service revolver. The man went limp."

Following this, according to the attorney's statement, Manning went to where Mike Ryan "was laying face down on the sidewalk with several officers restraining him. He did not appear to be resisting the police. The officer who struck the aforementioned man with his revolver went over to where the second man was laying. He kicked this man in the left side of the head with his right foot. The blow appeared to be very strong."

Noel and Ryan are now both charged with assaulting police officers and face five-year-to-life jail sentences if convicted. Preliminary motions will be filed Aug. 11 and the preliminary hearing will be held Sept. 2 in Department 11 of Municipal Court.

—Jerry Roberts

Berkeley Gazette and the Oakland Tribune, both of which remained content during the flurry of news to report nothing more corrupt about BRA than an old story of how the agency had kicked Ocean View resident Bill Walker out of his \$30,000 house and relocated him in a new one which cost \$52,000. The BRA had to pay for the difference in the price of the two houses.

Guardian sources have suggested that Walker is being made a scapegoat. Other relocation payments (which are confidential information), sources say, have been equally questionable: a basement renter in the Ocean View "Green House," which was moved on Aug. 1 by BRA, received \$42,000 to vacate premises which the BRA already owned. Another who lived in a truck parked on the site got \$4000 to leave. The agency was in a bind to complete the deal: a contract was signed in February which promised BRA would deliver cleared land on the site to the Tulloch Tulloch Construction Company. If BRA didn't deliver the cleared land by July 25, the deal would have fallen through.

—Becky O'Malley

The Fortnightly Awards

George Orwell Memorial Quote of the Week: "The nonprofit corporation can project a profit range of one to two million dollars, according to the Swig figures."—Arthur Evans, executive director of the SF Redevelopment Agency, explaining Melvin Swig's latest profitable civic gesture, a new sports arena South of Market, July 24.

Heaviest Sentence of the Week: "Perry Fowler was bitten in his room at the Folsom Street Barracks by a Bible-quoting madman who said he was going to kill all perverts with his German Luger."—Lead of a front-page story in the Sentinel, July 17.

Henry Kissinger "Peace Is at Hand" Award for Eleventh-Hour Election Year Promises: To all SF supervisors who are

FOLLOW THAT STORY!

Snake Pit on Potrero Avenue (10/5/74): SF General Hospital's psychiatric Ward 92 staff found ward patient Phyllis Nelson near death the morning of July 5, with lacerations on her arms and a bed sheet wrapped tightly around her neck. A respirator kept her alive until she died July 9. The county coroner has ruled her death a suicide due to strangulation. Dr. Sanford Tom, chief of SF's Northeast Mental Health Services, denies that Nelson's death resulted either from understaffing or from the staff's not checking the ward.

San Quentin Six Trial (6/26/75): Jerry Herman, prosecutor in the trial of six men charged with the 1971 murders of three guards and two prisoners at San Quentin prison, said in his opening statement on July 29, "We do not contend nor do we intend to prove that any of these defendants committed any of these acts." The prosecution is basing its case against the six on theories of aiding, abetting and conspiracy. Herman told the jury that all members of a conspiracy to a murder are guilty of any murder committed, whether or not they participated or were even present.

City Magazine (5/17/75): Publisher Francis Ford Coppola "terminated" Editor Michael Parrish July 31 because Coppola thought the four issues produced under Parrish's direction were "weak" and because they disagreed about the "kind of stories and the kind of writing," according to Claire Harrison, who handles PR for the weekly. (When asked to comment on Harrison's statement, Parrish said it "fairly states the case.")

We asked Harrison Aug. 5 whether candidates for the editor's post included Warren Hinkle, guest editor of City's fifth issue and former editor of Ramparts and Scanlan's. Harrison discounted the possibility because Hinkle is considered "a political magazine writer, and Francis is not writing a political magazine. There is a great difference between Ramparts and Scanlan's and the kind of magazine Francis wants to put out at City." But she added, "I may be dead wrong." She was. On Aug. 6, Hinkle was appointed editor.

Ferdon Countdown

It is now ten months, two weeks and four days since SF District Attorney John Jay Ferdon accused Mayor Alioto, in writing, of a "pervading" conflict of interest in the the Alioto family's purchase of Pacific Far East Lines on the Alioto-dominated waterfront. District Attorney Ferdon has refused to prosecute the mayor for law-breaking in the mayor's office. District Attorney Ferdon is running for reelection in November.

suddenly talking about axing the money for the Alioto/Zellerbach Performing Arts Center. The supervisors previously set aside \$3 million of the city's federal money for the monument to establishment culture and until recently had promised to fork over another \$2 million in the next two years. Now Sup. Dianne Feinstein, who has voted for the PAC in the past, is trying to rescind the \$3 million in the Budget Committee, and Sup. John Molinari says, "When the (PAC) vote comes up in September, I perceive there will be six votes to turn that vote around."

Meanwhile, the PAC train chugs on: A thin and inadequate Environmental Impact Report for the PAC comes before the Planning Commission for a hearing on Aug. 14.

STEINEM

Is she Ms. Understood?

Ms., the feminist monthly whose rapid success made it the wonder woman of magazine publishing, has recently been hit with charges of CIA connections, a stock fraud lawsuit and disappointing circulation statistics.

Ms. staffers say that subscription renewals are down, and Audit Bureau of Circulation figures confirm the slowdown of the Ms. skyrocket: circulation increased only 5% between 1973 and 1974. Said publisher Pat Carbine, "We're discovering the economic crunch has affected women."

Ms. is about to embark on its first hard-sell promotional campaign to counter these circulation trends, but it has yet to find a way to answer recent attacks on its credibility. At a New York journalists' convention last May, the newly revived radical feminist group Redstockings charged that Ms. co-founder Gloria Steinem worked for the CIA in the early 1960s.

Steinem worked full time from 1959 to 1962 as director of the CIA-funded Independent Research Service, sending liberal democrats to the Communist-sponsored European youth festivals. Steinem knew of the CIA connection and told the New York Times in 1967 that she was "happy to find some liberals in government in those days who were far-sighted and cared enough to get Americans of all political views to the festival." She also said, "The CIA's big mistake was not supplanting itself with private funds fast enough."

Steinem also insisted to the NY Times that she was not asked to spy on Americans or foreigners at the youth festivals. But in 1961, following the World Youth Festival in Vienna, Steinem signed a cold war "research release" from the Independent Research Service detailing the Communist connections of American and foreign youth who attended.

Redstockings questions whether Steinem has ever abandoned her CIA connections, and the group has used the issue to publicize radical feminists' increasing irritation with Ms. magazine's Horatia Alger approach to discrimination against women. "They're the Teamsters of the women's movement," said Redstocking Kathie Sarachild. "They've moved in on the women's movement the way the Teamsters moved in on the Farmworkers Union." Ms. was also recently trashed by the magazine Lesbian Tide after a Ms.

cover romanticized a heterosexual couple.

Steinem answered the Redstockings charges with a Ms. press statement: "The whole thing makes us very sad. But let us not forget that the real culprits are the people in power who create such crazy suspicions and who profit by them." Steinem's low-key approach helped deflect press coverage. Besides the Berkeley Barb, very few leftist or establishment papers printed the Redstockings charges.

The issue had almost died away when new charges hit the magazine in early July. Elizabeth Forsling Harris, who helped found Ms. along with Steinem and Carbine in 1971, is suing her two co-founders for \$1.7 million. Harris says they tricked her into selling back 20% of the Ms. stock in 1972 for less than it was worth. Harris was paid \$38,000; at about the same time, Warner Communications



paid \$1 million for 25% of Ms.'s corporate stock.

Harris, according to sources close to Ms., was ousted as publisher before Ms.'s first newsstand issue because staff members found her difficult to work with.

Carbine told the Guardian that Ms. regards the Harris lawsuit as a "nuisance and without merit." As to the other charges, Carbine said, "The attacks come with almost equal strength from every possible quarter. We're attacked as much for being too pro-lesbian as for being too pro-heterosexual; we are attacked as much for being too radical as we are for being too reformist." Steinem, she says, is close to completing a "letter to the editors" of the feminist press to answer the charges around her CIA involvement.

—Katy Butler

Bitter pill for city nurses

Faced with pay cuts and the loss of fringe benefits, SF County registered nurses are fighting an attempt by the Civil Service Commission to include the nurses in the city's "crafts pay" classification. About 100 nurses marched at City Hall on Aug. 3 against the commission's move to remove them from the city's "miscellaneous employees" pay category.

The new classifications became effective July 1 for nearly 500 nurses working at SF General, Laguna Honda hospital and city methadone and mental health clinics. Crafts-pay status means the nurses are denied the right to bargain collectively for wage hikes, working conditions and fringe benefits. They now will receive the lower wages and benefits paid by private hospitals through the California Nurses Association/Affiliated Hospital contract.

Mary McNamara, secretary of SEIU's Professional Nurses Section of Local 400, which is spearheading the nurses' revolt, claims, "The Civil Service Commission and its general manager, Bernard Orsi, decided

to put the bulk of registered nurses into crafts because it splits us up so we have less power and less chance of organizing or going out on strike. The patients are going to suffer, too. If the crafts decision stands, good nurses are going to leave the hospitals. We are tired of the poor working conditions, lack of supplies and being stepped on by the city."

Orsi is currently on vacation, but James Wurm, assistant general manager of the Civil Service Commission, insisted, "We don't have any discretion at all. The charter requires that we place a group of city employees into the crafts classification when a majority of their counterparts in private industry are covered by a collective-bargaining agreement."

"The only way to resolve the problem," Wurm added, "would be for the voters to change the charter section." The supervisors at their Aug. 3 meeting approved for the November ballot a proposal to repeal the crafts classification.

—Ken McEldowney

Walt Disney vs. Air

Local cartoonists challenged to put

Pirates

their money where their mouse is

BY MICHAEL E. MILLER

Is Donald Duck entitled to a sex life? The answer may come from the trial of Walt Disney Productions v. The Air Pirates et al., which will test whether it's legal parody or criminal blasphemy to depict Disney's widely beloved cartoon animals in sexually compromising situations. Disney maintains that its worldwide comic empire is in danger, and it is suing cartoonists Dan O'Neill, Bobby London and Ted Richards for \$700,000. The cartoonists contend that it's all good, clean fun, and they stand on what they see as their First Amendment right to draw parody as they please. If they win, the defense says, the decision will break new legal ground in establishing the right of parody to flourish without fear of intimidation from copyright laws. The case is scheduled to come to trial in US District Court in San Francisco on November 3.

The trouble began in 1971 when a loose collective of Bay Area cartoonists who called themselves the Air Pirates published two issues of a comic book called "Air Pirates Funnies" and a third called "The Tortoise and the Hare." The comics are salted with characters that strongly resemble some of Disney's most memorable creatures—Mickey and Minnie Mouse, Donald Duck, Huey, Dewey and Louie, Pegleg Pete, Chief O'Hara, Horace Horsecollar, the Big and Little Bad Wolves, the Three Little Pigs, Goofy, Bucky and June Bug, Sylvester Shyster and the Phantom Blot. However, the Air Pirates characters don't behave like their cousins in Disneyland. These

animals engage in a wide array of explicit sexual activities. They gobble hashish and beg for spare change and peek into bathroom windows. They hurl epithets like "You dirty duck-fucker!"

The distinction seemed obvious enough, but Disney Productions was not amused. It responded by filing the massive suit, charging ten counts of infringement of copyright and trademark, unfair competition, trade disparagement and intentional interference with business. The cartoonists fought back, enlisting the services of local lawyers Michael Kennedy and Michael Stepanian. In their defense they contend that what they drew is legitimate parody and is protected by the First Amendment. The characters resemble Disney's because they have to: if parody doesn't resemble the original, it's not parody. Kennedy explains that copyright and trademark laws were designed to prevent someone from trying to pass off an imitation as the original—marketing "Lifeboy" soap, for example, to confuse people who wanted Lifebuoy—not to discourage parody, which has an acknowledged position in art and literature.

Furthermore, the Air Pirates maintain, Disney was not damaged in the least. The corporation could not conceivably have lost any business from kids who bought Air Pirates Funnies thinking they were getting Walt Disney's Comics and Stories. No one who knows what a Walt Disney comic looks like could confuse the ersatz version with the real thing, they point out. The covers say "Adults Only" and the pages are in black and white, not color. And as Bobby London put it, "Every-

body knows Minnie Mouse doesn't have a vagina."

San Francisco attorney Paul J. Laveroni, whose firm of Cooley, Crowley, Gaither, Godward, Castro and Huddleston has been retained by Disney to battle the Air Pirates, refused to comment on the case "beyond the public papers on file at the Clerk of the District Court" in the Federal Building. The comics, which are now scarce collector's items, may be viewed in the clerk's office; file number C-71-2021.

Disney won the first round of the case in early 1972 when it obtained a preliminary injunction that impounded all available copies of the comics and prohibited the artists from drawing any more Disney characters pending settlement of the suit. O'Neill commented, "Every time I pick up my pen now I have to ask myself, did any Disney artist ever draw anything that looked like this?"

Although the Disney forces have gone to extraordinary lengths to ground the Air Pirates so far, they seem reluctant to face their actual day in court. In May of this year, according to O'Neill, Disney approached the artists with an unusual proposition for an out-of-court settlement. At that time there were two additional defendants, Gary Hallgren, also an Air Pirates cartoonist, and Ron Turner, who was added to the case after Disney found his Last Gasp Eco-Funnies had published the comics. Under the terms of the Disney offer, O'Neill says, the defendants would admit they had done wrong, promise never to do it again, and sign a statement saying they had each paid Disney \$85,000 in damages—but they wouldn't really have to pay any money at all, and

Disney wouldn't try to collect. However, there was a confidentiality clause attached, O'Neill adds: if any of the artists ever revealed that he hadn't actually coughed up the \$85,000, then Disney would move to collect.

Hallgren and Turner settled with Disney (Turner declined to comment on the terms of the settlement; Hallgren was unavailable for comment). O'Neill, London and Richards chose to fight it out. For the last several months they have been trying to raise money to bring in expert witnesses to testify on their behalf.

Disney lawyers, in lieu of an admission of guilt from the artists, continue to fire their heavy artillery at the Air Pirates. Their most recent volley came in a motion for summary judgment filed July 3, in which they expressed their belief "that defendants took what belonged to Disney and used it for their own perverted purposes" and "used characters which delight children all over the world in a way that can only be described as base and grotesque," all of which adds up to "what can only be described as an 'aggravated assault' on plaintiff's rights."

Just what is Disney's real problem? "I think it's a lack of a sense of humor," said Bobby London. "They can't take a joke."

Michael Kennedy goes farther. "Disney is anti-sex and anti-dope," he said. "They're afraid that individuals will no longer look upon animals with the respect with which Disney wants them to be looked upon."

Contributions to the Air Pirates Defense Fund may be sent to Dan O'Neill, 567 Valle Vista, Oakland 94610; phone 893-5074. ■

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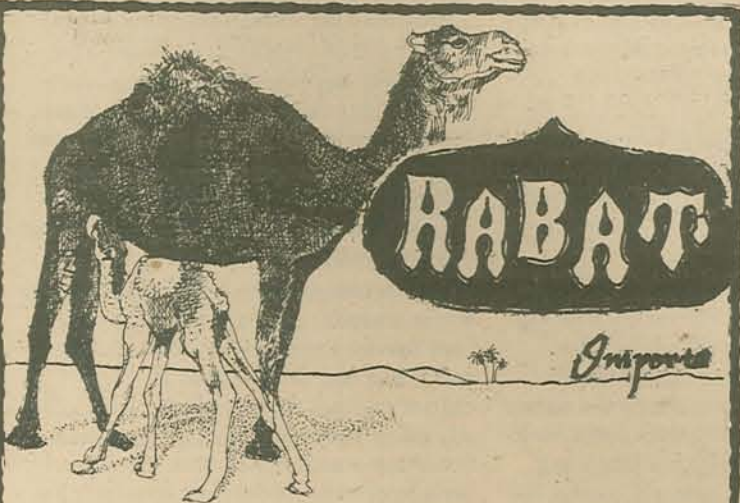
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MAKE RESERVATIONS BY EARLY SEPTEMBER

BY STEVE LeMOULLEC

With research assistance by Patti Posner, Gail Schontzler, Steve Vickers and Mark Weaver of the Guardian's Summer Investigative Reporting Project

At presstime, more than 1000 city property owners, the largest number ever, have taken direct action against the mammoth boost in assessments and have filed appeals at City Hall. The odds are good that many taxpayers, if they properly research and present their cases, will get lower assessments and lower taxes.

Two reasons: (1) Last year, owners of 82 single-family homes, apartment houses and flats appealed their assessments, and the city's Assessment Appeals Board ruled that 59 were overassessed.

(2) This year, members of Tinney's staff conceded to the Guardian that there may be a substantial margin for error in this year's massive citywide reassessments—the first since 1967.

Thus the odds are greater that the taxes and rents you will pay for your homes this year are based on overassessments. Your home or apartment building probably was not individually scrutinized—only a selected few in each neighborhood were. The rest of your neighborhood's assessments were based on these representative samples.

Below is a primer on how to file your appeal and what strategies to use.

Jolly to note: the odds in favor of downtown businesses are much better than those for homeowners. Last year, for example, the Assessment Appeals Board (of three real estate professionals appointed by the supervisors) lowered the assessments of every one of the 51 appeals from downtown, many over the objections of the assessor's office. Total tax savings for the needy 51: \$374,426.

To find out whether your building is overassessed may require a few hours of research. But the appeals process is relatively simple and not as time-consuming (most homeowners' appeals are decided in hearings averaging 15 minutes long).

Unfortunately, only owners and their representatives can appeal. However, anyone can act as an owner's designated agent. If you're a tenant and your landlord says the rent must go up because of higher property tax bills, ask him to make you his official representative by signing the Designation of Agent form, available from Assessment Appeals Board, Room 164, City Hall. If you find your landlord's building was overassessed, you can present the evidence for him at an appeals board hearing. Or, if your landlord agrees to perform the chore of taking a case down to an appeals board hearing, you can do the legwork for him to determine whether your building is overassessed.

Three strategies homeowners and renters can use to demonstrate their buildings are overassessed:

►1. The simplest and most persuasive evidence in the taxpayer's favor is a recent sales record (within the last two years or so) which shows your property actually sold for less than the assessor's "market value" figure. Call the assessor's public information desk, 558-3931, give them the building's address and ask for the property's block and lot numbers. (Note these numbers—they're the key to more research.)

The assessor's office will give you the established "market value." Twenty-five percent of this figure equals the assessed value. If the assessor's value is much higher than the property's actual purchase price, the building is overassessed. Example: the owner of a three-flat building in the Western Addition bought it just nine months ago for \$60,000, but the assessor has the property's value at \$80,000. Thus, the owner and renters would have to pay the property taxes on \$5,000 of assessed value that should not be levied. Under the present tax rate (\$12.75 per \$100 assessed value), that would mean a difference of \$637 in taxes or \$212 for each of the three flats.

These cases are so obvious that the owner can usually convince an appraiser on Tinney's staff that the assessment ought to be lowered. Last year Tinney's office agreed to recommend the reductions in most of these cases to the Appeals Board, thus saving the owner additional trips to City Hall. Note: if your landlord refuses to tell you the purchase price of your building, you can find it by checking the IRS transfer tax on the property deed. For every \$500 of sales price, the

PHOTO BY RICK GROSSE

She won assessment battle



Faye Stutzell (above), the owner of a condominium apartment in the 14-story building at Pine and Taylor Streets. Last year she and the owners of 11 other units all on the building's west side won decreased assessment by demonstrating, contrary to the assessor's figures, that their units were actually less valuable than those with the expensive Bay views on the east side. Stutzell showed how the assessor had valued comparable east side units as much as \$900 less than their west side counterparts. Her decrease: \$1900 market value. Yearly tax savings: \$60.

A primer for owners and renters

Here's how to beat those tax assessments!

seller has to pay 55¢ in transfer tax. Thus, a deed which shows a tax of \$66 indicates that the property sold for \$60,000.

To find a copy of the property deed, look for a listing under the building's block and lot numbers in the public Sales Ledger books in the assessor's office (Room 101, City Hall). This will tell you the corresponding "book and page" number of the deeds location in the microfiche files of the Recorder's Office (Room 164, across the hall from the assessor).

The tax is a fairly reliable indicator of a property's true market value unless it has been adjusted to reflect the remaining amount of an old mortgage turned over to the new owner ("less existing liens and encumbrances," the deed will say). To save time computing the actual sales price, use the mimeographed tax conversion table posted on the microfiche filing cabinets in the Recorder's Office.

►2. The next best strategy, if your building was not bought recently, is to compare its current assessment with those of comparable buildings in the immediate neighborhood. If you're familiar enough with your neighborhood to know which buildings are most comparable to yours (the same size, age, number of units and rooms, type of construction) make a note of the addresses of at least the ten closest to yours.

Then go down to the assessor's office in City Hall and track down each building's block and lot numbers (including your own) in the Realty Indexes on the counters. Then look up each lot's assessed value in the 1975 roll (divided into 44 volumes) available on the tables throughout the room. If you're wondering which buildings you ought to com-

pare with yours, the best source is the SF Realdex directory (not to be confused with the Realty Index). The directory lists, by street address, a building's type of construction, the year of completion, whether the structure has a basement and the number of stories, units and rooms. The only other information you will need is the size of the lot the building stands on, which is given in the directory's appendix and in map books in the assessor's office. The Realdex, published by Real Estate Data Inc., is generally distributed (for \$175 a year) among private realtors. Try your local realtor or use the copies in the assessor's office or the City Planning Department's headquarters (100 Larkin, one block from City Hall).

Once you've dug up the assessed values for the buildings that have the same features as yours, look for a pattern of several assessments lower than the figures assigned to your building's lot. If you find such a pattern, then your building is probably overassessed. Once you prepare a detailed list of the similar properties that have lower assessments, you have a strong chance that the Appeals Board will lower your uncharacteristically high assessment to make it fall in line with the rest of the neighborhood. Example: you learn the six-unit Bernal Heights apartment house you live in or own is assessed at \$75,000, but you also find that other nearby six-unit apartment houses with nearly identical features are assessed at about \$72,000. Your overassessment: \$3,000.

►3. To bolster the argument your building is way out of line with values of comparable properties in the neighborhood, it's useful to gather any recent sales data on comparable properties. Start by checking the real estate ads and listings for

houses in your neighborhood. Then go through the more comprehensive research outlined in strategy 1. Seek out those comparable buildings nearest yours which sold or are selling for less than the market value the assessor says your dwelling is worth.

How to appeal an assessment:

Get the standard application from the Assessment Appeals Board (phone 558-3447 or go to Room 164, City Hall). Designation of Agent forms are available in the same office for tenants appealing on behalf of landlords. Fill out the application and file it before the Sept. 15 deadline. Thirty days after you file, you'll be assigned a date and time for your hearing. While you're waiting for your hearing date, call the assessor's office (558-5151) and outline your appeal to a real property appraiser. Try to get him or her to reduce the assessment on the basis of the kinds of cases developed under Strategy 1.

More Relief for Homeowners

Anyone who lives on property she or he owns is entitled to an annual \$1750 exemption, taken off the total assessed value. If you received it last year, check with the assessor's exemptions department (558-3877) to make sure you're getting it this year. If you've never received the exemption, call and have the necessary forms sent to you.

Homeowning senior citizens (62 or over) with incomes less than \$10,000 can get tax refunds on as much as 94% of their property tax bills through the state's Franchise Tax Board (call 557-0540).

More Relief for Renters

Even if you can't find enough evidence to prove your building has been overassessed, try to keep your landlord from getting away with more than he ought to. Any rent increase should be just enough to cover the increase in his tax bill, not a cent more. First, resist any rent hikes made before the supervisors set the new tax rate (which could be as late as October). Your landlord won't know how much he'll have to pay until then, and he would only be using the highly publicized assessment boosts to justify jacking up your rents. Even when the tax rate is finally set, the taxes won't be due until December and next April (in two equal installments).

In the meantime, here's the formula for determining what your rent increase ought to be even if the tax rate isn't lowered (and there's a good chance that it will be). First, find out the difference between this year's increase in the assessed value of your landlord's property over last year's (go to the assessor's office or call 558-3931, give them the building's address and tell them you want to know the 1974 and 1975 assessed values). Every \$100 of increased assessed value multiplied by the tax rate will equal the amount of your landlord's tax increase for 1975-76. If all the units in your building pay the same rent, divide the landlord's tax hike by the number of units and then divide by 12, for each month of the year.

The monthly increase for your flat or apartment should really be no more than this adjusted tax figure. Example: the assessed value on your landlord's property, a four-flat building, increased \$4000 per \$100 assessment, the amount of the landlord's tax hike would be \$490—that comes to \$122 per flat. Divided by 12, the amount equals about \$10. This is the most your landlord should raise your monthly rent. If the rents for the flats in your building are not the same, determine your share of the building's total rent and multiply the amount of your landlord's tax increase by your proportion of the total: this figure divided by 12 will tell you what your monthly rent hike should be. Example: You live in a three-flat building and pay \$190 a month rent and the other two tenants pay \$225. Total rent: \$640. The landlord's taxes are raised by \$400. Your proportion (\$190 divided by \$640): 30%. Your share of the tax increase (30% of \$400): \$120. Maximum monthly rent increase your landlord should demand: \$10.

For still more tenants' relief, be sure to take advantage of the little-known state income tax credit for renters (including mobile home owners who rent space on parking lots). If your adjusted gross income is less than \$5000, you're entitled every year to deduct \$25 as your share of the landlord's property taxes; renters with higher incomes are allowed credits up to the \$45 maximum (incomes of \$8000 or more). However, there are at least two exceptions: if you're a tenant in a publicly owned housing project or a welfare recipient whose payments include housing subsidies. Get more information from the state's Franchise Tax Board, 350 McAllister, or phone the California Tax Reform Assn., 826-0555, 362 Capp. ■

The Berkeley Barb: 10 years

BY FRED GARDNER

The Berkeley Barb, about to mark its tenth year of publication, finds itself in much the same position as that other "revolutionary" anniversary observer, the United States of America. The owners' celebration is marred by workers moving for power, urban guerrillas threatening to blow things up, intellectuals exposing the corporate structure, women demanding an end to their exploitation, and falling profit margins.

This spring some 20 Barb staff members and writers moved to form a union, the Alternative Press Workers of the World. Management tried to keep freelance writers, typesetters and others from joining. Steve Ranieri, a union activist, was fired in April.

In mid-June another union organizer, Gabrielle Schang, was fired. According to business manager Jeff Walsh, Schang had "overstepped her authority" in making public a communique from the New World Liberation Front. Schang says that the handling of communiqués had been assigned to her previously because the higher-ups were too scared to touch them; that this one had immediate news value (the NWLF as denying involvement in the murder of United Prisoners Union leader Popeye Jackson); and that her firing was part of a union-busting pattern.

The NWLF—a group that claims responsibility for a number of bombings in the Bay Area—sent another communique to the Barb protesting the firing of Schang and attacking Walsh and the "controlling element" of the paper. Schang and Ranieri then drafted a letter to the Barb that was meant as a message to the NWLF. Its point was that the staff still had a chance to win control of the paper, and that nobody should blow up the Barb office or attack Jeff Walsh ("only a corporate hired hand, a lackey").

'The flash to do the Barb'

The letter examined the question of who really owns the Barb. Possibly, according to Schang and Ranieri, it is still the founder, Max Scherr, who formally gave away the paper in 1973. The present publisher is a corporation called INK, set up, apparently, by Harry Margolis, a tax lawyer renowned for his shrewdness. Max Scherr may have enlisted Margolis's help, the letter speculates, to undermine Jane Scherr's claim to half-ownership of the Barb. (Jane Scherr was Max's common-law wife throughout most of the paper's existence, and she is now seeking a community-property settlement; see box, page 10.)

The Schang-Ranieri letter implicitly advised the NWLF that the Margolis office in nearby Saratoga would make a better target than the Barb itself. Margolis and his partners refused to let the letter run. "The publisher will not permit the publication of material which invites murder, terrorism or bombing," they wrote in a statement explaining their veto.

Newly appointed editor David Armstrong and the Barb staff were angered by the publishers' statement, which they ran in the issue of July 4, 1975, amid four blank columns stamped "censored." They inserted copies of the Schang-Ranieri letter, printed as a leaflet, into many copies of the issue and distributed more around the Berkeley campus.

In a sense, the Barb's current troubles with the NWLF represent chickens coming home to roost. For several years the Barb has offered and promoted itself as an outlet for communiqués from underground groups. And no publication has done more in the past decade to define terrorism as "revolutionary" and the lumpen as the class destined to lead the revolution. (The lumpen are the farthest-down, angriest group in society: unemployed or occasionally employed in low-paying jobs, crowded into ghettos, often in trouble with the law. The NWLF appears to be a lumpen organization. They ask that their communiqués be copied and distributed to "housing projects, barrios, ghettos, welfare and unemployment offices.")

Max Scherr, the Barb's original editor and publisher, lists the discovery and promotion of Huey Newton and Bobby Seale as the paper's major political accomplishment. Jane Scherr says the Barb's political goal was to make "left politics seem young, trendy and chic." A review of the Barb's 10-year history shows that it publicized the organizational efforts of any and all the oppressed groups in America—except the working class.

Max Scherr was born in Baltimore in 1916, the son of a pantsmaker successful enough to have employees of his own. Perhaps Max's double image—the exploiter vs. the friend to the poor—can be traced to his family's ambiguous class position. In any case, Max chose to represent himself as the son of a worker. "He always said his father was a little Jewish tailor," recalls Jim

Schreiber, one of the Barb's first employees. Another of Max's reminiscences, recounted by his friend Jerry Rosenfeld, has him reading the *Communist Manifesto* aloud to "his gang" beneath a Baltimore street lamp at the age of 14.

Max went through college and law school at the height of the Depression and managed to get a law degree from the University of Maryland before he had completed his B.A. He practiced for several years, specializing in labor law. Then he moved to Mexico where, in 1942, he married Juana Estela Salgado. He enlisted in the US Army only to discover that he was a pacifist. His solution was to shove his rifle barrel into the ground in combat situations.

After his stint in the service Max did some freelance writing for several left-wing Mexican journals, then moved with Juana and their son Sergio to Berkeley in late 1945. A daughter, Raquel, was born in 1947. Max worked as a salesman for a while, then went back to school and got his B.A. He was doing graduate work in sociology and working at the UC Berkeley library when his refusal to sign a loyalty oath cost him his job. Max then drove a cab "rather than pursue a career that meant signing a loyalty oath."

In the Fifties, with yet a third child, David, to support, Max found a stable job: editing law textbooks for the publishing firm of Bancroft-Whitney. He put in almost four years of 9-to-5 work in a business suit before dropping out to start a bar, the Steppenwolf, which he helped build into a hangout for what he calls "the whole Berkeley spectrum of that time: radicals, bohemians, intellectuals, ex-cons, Hell's Angels and the Hangmen."

In 1960 Max left his family to hook up with Jane Peters, a 23-year-old Berkeley senior who came from a conservative background in Modesto. (According to Raquel Scherr it was Jane who courted Max, causing Raquel and her mother untold suffering. Raquel charges that Jane has tried to win the sympathy of feminists by portraying herself as a longtime victim of seduction and hoodwinking by Max.) Max sold the Steppenwolf in early 1965 ("I seem to do things in seven-year cycles," he noted). After a few months at loose ends, he started putting out the Barb.

The question of whether Max founded the paper singlehandedly is an issue in the case of Jane Scherr v. Max Scherr. "Jane doesn't claim that she has his creative genius," says her lawyer, Fay Stender. "But neither could the Barb have gotten off the ground and survived without the thousands of things she did."

According to Max, "the flash to do the Barb" was his alone, and stemmed from "anger and frustration at the Citizen not appearing." A group of Berkeley Co-op members had long been planning to put out a weekly called the Citizen; some \$43,000 had been raised for it. Max, who was angered by their failure to publish on August 1 as they had promised, found himself announcing to his coffeehouse cronies that morning that he could and would produce a paper within a week. Although he describes it as an impulsive gesture—"I didn't know a thing about current methods of putting out a paper"—Max's decision was shrewd in that it was a time of maximum news in Berkeley. The Vietnam Day Committee was planning to try to stop troop trains headed for the Oakland Army Terminal, and a large number of Free Speech Movement defendants were on trial. There was national interest in both stories.

"I began working without sleeping," Max recalls. He went to the library but couldn't find the two newspapers he had heard might be models: the Village Voice and the Los Angeles Free Press. He went to a "movement" printer but couldn't get a suitable price or production schedule, although he did get an orientation lecture on the technical end of newspaper publishing. He didn't even have a name for the paper until he told his friend Reggie Tolbert that his goal was "to stick a barb in them" and Tolbert said, "Call it that."

It looked 'awful'

With Max's help, artist Oscar Zavala designed the logo: a skeleton Don Quixote with the UC campanile forming the tip of his lance. "Don Quixote is the principal idealist in all Western literature," Max notes, "and the campanile on his lance was to combine the idea of knowledge and fighting." The word Barb on the banner was enlarged from Max's own scrawl.

The first issue, an eight-pager, was laid out in the kitchen of the Scherr house on Oregon Street and was printed by Howard Quinn in San Francisco. The press run of 2000 cost \$72. "I was appalled by how awful it looked," Max says of the first issue, dated Friday, August 13, 1965. But he knew it had a unique vitality. The lead articles—Bob Randolph on the attempt to stop

the troop trains and Marvin Garson on the jailing of six FSMers—were written by participants. "The commercial press ignored the most revealing part of the story," Randolph crowed in his lead, "the crudely lettered signs in the windows of one of the trains, put there by some of the troops: I don't want to go."

The issue also contained two articles attacking the sacred Co-op—one for its failure to publish the Citizen, another for its supposedly discriminatory hiring policies. The back page was devoted to student news written by members of the Free Student Union, an FSM offshoot. There were informative, well-written reviews—notably Tom Luddy's film column—and Max contributed several articles and a short editorial that claimed, "This paper has no pretensions to greatness."

Max hawked the paper himself on the streets around the Berkeley campus. "It was so ugly," he recalls, "that nobody would help. Shakespeare [the Telegraph Avenue book store] took 25, but Cody's wouldn't handle it. Fred Cody said it was unfair competition for the Citizen, which he had invested in." (The Citizen did appear that winter, went through its money in a year and folded. Many of its partisans blamed Max for stealing its potential readership. In fact, it was boring.)

'A cherubic jolly Santa Claus'

The Barb's content, production method and distribution didn't change much in the next year and a half. Editing and layout (which improved slightly) would be done at the Scherrs' house, with people drifting by at all hours to work, kibitz, eat or seek consolation from Jane, whose role included den-mothering. The production flats would be rushed off to Howard Quinn's on Thursday afternoon, always a little late. On Friday Max would take the entire run of 2000 (after the first issue the paper was cut back to four pages) to Telegraph Avenue and start hawking them. He would keep at it until he had sold 1200, his break-even point. It often took him till Tuesday, and in the process he would also gather news, sell ads to local merchants, recruit staff and generally publicize the undertaking. "I would talk to thousands of people on the street," Max says. "Everyone would tell me their problems. That's the way I got news." By the start of 1966 he had built the circulation up to 2000, found some vendors to share the burden of distribution and was ready to return to eight pages.

Jim Schreiber remembers the spectacle of Max selling the Barb: "A cherubic, jolly little Santa Claus with his arms full of papers." One day in the Cafe Mediterranean Max asked Schreiber, who had a background in book editing, if he wanted to work on the paper. Schreiber said yes, and he soon found himself putting in an 80-hour week. "What a great con man he turned out to be," Schreiber says. "You're working for the revolution... Poor me... I'm so sick, I'm overworked... How could you ask the poor guy for money? He always wore secondhand clothes and drove an old car and was asking people to donate stuff to the Barb." Eventually Schreiber did ask to be paid and Max, after an initial outburst, agreed to put him on salary: \$15 a week. "That set the pattern," Schreiber says, "for the economic policy of the Barb throughout its whole history: if you can't get the job done with volunteer labor, pay slave wages."

Five or six times in the early years, according to Jane, individual employees who asked for more money got fired. In early 1968 a group that was talking union was fired en masse. Nobody had any security because Berkeley had a surplus of would-be newspaper people and "activists" anxious to work for the Barb. "Whatever pride I felt in the paper," Jane recounts, "was balanced against the shame I felt knowing what each issue cost the people who put it out." She says that Max controlled their personal finances as well as the Barb's, and that she believed his poor-mouthing as much as everyone else did.

Circulation rose from 2000 at the end of 1965 to about 10,000 in December 1966. By the "summer of love," 1967, an army of almost 500 vendors were selling some 35,000 Barbs a week. There was ample advertising from merchants on both sides of the Bay, as well as national ads for movies, records and books, and classifieds, many of them placed by the parents of runaway children.

The sex ads that have for so long characterized the paper began to appear in January 1966. As Max recalls the historic event, he had met an acquaintance of his walking toward Ashby on Telegraph. The man asked, "Hey, Max, would you run an ad about me and my lady friend wanting to get together with other couples?" Max had no qualms about the principle of

of revolution & sex at a profit

the matter—he says he is above all a civil libertarian—and, on the spot, he offered to help word the ad. They settled on “Couples interested in group affairs and sociable gatherings, call. . . .” From that time on, the classified column was dominated by sex ads—at first mostly from men wanting women to accompany them to Sexual Freedom League “functions.”

As for coverage, the mainstays of the early Barb included Jerry Rubin, who first appears as an antiwar leader phoning in to complain that the Daily Californian had refused to run an interview with him in full; William Mandel, who makes his entrance in defense of Russia's treatment of Jews; Peter Camejo, the Socialist Workers Party spokesman; Robert Scheer, the “peace movement” candidate for Congress and frequent interview giver (in praise of Sihanouk, advocating black leadership for the American left); Jefferson Poland, founder of the Sexual Freedom League, who made a big display of changing his middle name to Fuck; and, more and more, Timothy Leary, pushing LSD.

Barb coverage of the antiwar movement was exceptionally good, consisting mainly of letters from GIs, advice from counselors of conscientious objectors, and first-person accounts of Bay Area marches and vigils. It was the Barb more than any other paper that described the extent of drug use within the military. To Max Scherr, himself a pacifist-soldier, any form of disaffection made news. Epitomizing the Barb approach was a 1967 news story, based on a letter, headlined, “Navy Taoists Plea for Help.”

No movement or group got heavier publicity in the early Barb than the Sexual Freedom League—particularly after they started going swimming. “Max just loved bare tits,” Schreiber recalls; and from early 1966 the tits just keep on coming. The rest of the body was depicted, too, first in wispy line drawings, then in photos. The first male nude in the Barb was Jefferson Poland himself, photographed from the rear. The accompanying story publicized a course that the Sexual Freedom Forum was offering. Another article contrasted the “beauty” of a hip-groovy orgy where everybody loves everybody with the crassness of a “swinger's party . . . where nobody even likes anybody.” (I remember reading this piece when it came out and feeling “unliberated” and square.)

Within the staff there was no objection to the Barb's emphasis on sexual “freedom.” But a woman named Barbara Lucas contributed a strong poem that declared, “the SFL is reactionary and Dehumanizing as Hell!” Max ran the poem, of course. He ran all points of view—or, to put it another way, he didn't practice censorship. Not all points of view came into the Barb. Its constant assault on “straight” people and the nonstop contempt for the working-class lifestyle (always attacked as “middle-class”) limited both the audience and potential contributors. What person with a family to support could follow Timothy Leary's advice to “Quit your job-school. Cut off your relationships with members of the symbol-addicted species?”

Smoking banana peels

1967—the year the Barb moved to an office on Telegraph Avenue and Jim Schreiber became managing editor—was a peak period in terms of editorial liveliness. Marvin Garson, who often had a lot to say and always said it in a natural, easy-to-read style, had a regular column. There were cartoons from Ron Cobb of the LA Free Press and dispatches from Liberation News Service covering the national scene. The underground press was thriving, and the Barb was able to reprint a lot of good material from other papers. (Incidentally, it was John Wilcock of the East Village Other who first used the word “underground” to describe these perfectly legal publications. Max says that the reference wasn't to the French resistance but to Dostoevsky's *Notes from the Underground*.)

Also in 1967, Dr. Eugene Schoenfeld came along to hand out his weekly doses of advice and reassurance as “Dr. Hip Pocrates.” Most of the questions put to Schoenfeld dealt with drugs, contraception and venereal disease; his replies were always direct, tactful and fun to read. Unlike other sex-and-drug stuff in the Barb, Dr. Hip's column never strained to titillate.

A symbiotic relationship existed between the Barb and the hip economy and culture of the Bay Area. Hundreds of people eked out a living by selling the paper (along with the San Francisco Oracle, which attained a circulation of 100,000 during the “summer of love,” then wilted with the flowers). The Barb could initiate fads—such as banana-peel smoking, which started as a tip in the letters column—and publicize the scene at the Fillmore and the Avalon, MacBird, the Beard, the Minstrel Show, the Monterey Pop Festival,

the Committee in North Beach and the Mime Troupe in the parks. The Barb's music columnist, Ed Denson, was manager of Country Joe and the Fish. When the first Fish LP came out in May 1967, Vanguard Records ran a two-page color ad in the Barb's center-fold, thus financing the first colored cover (an imitation-Beardsley line drawing of a naked woman and thoughtful, Christ-like man with the stars above, grass below and occult doodads scattered about).

Panthers and strung-out youth

Another local group that started making it big was the Black Panthers. The Barb had first publicized Huey Newton and Bobby Seale when they ran afoul of the law for reciting poetry on Telegraph Avenue in 1966. “They were charged with resisting arrest,” Max recalls. “I decided to run a piece called ‘Victims' Own Account of Police Brutality.’ The liberals were outraged. At that time they all thought the Berkeley police were just wonderful. But I ran it over their objections and established an excellent relationship with Huey. Huey told me long before he started the Panthers that he was planning to.” (Jane recalls this episode as the one time she opposed Max's editorial judgment. “It was so slanted,” she says. “I told him, ‘You ought to at least get the policemen's version of what happened.’”)

To the most influential white folks of the Bay Area left, the Panthers were a godsend. Ever since Stokeley Carmichael had told them to get lost, they had been despondent. The Barb treated Huey P. Newton as if he were a savior (he saved us from Stokeley) and could walk on water. 1968 became the year of the Panthers. Their alliance with the Peace and Freedom Party was covered as a major event in world history. “Free Huey!” was the slogan, but it was never clear from Barb coverage whether Huey should go free because he didn't kill the cop or because he had a perfect right to kill the cop.

Other major stories of 1968 included an expose of conditions at San Quentin by Jim Schreiber (Max Scherr lists this among the paper's major achievements) and a long manifesto by Regis Debray which suggested that the way to make a revolution is for a small band to start fighting, regardless of whether the working class is organized or even sympathetically disposed. (Max admired Debray very much and published a pamphlet of his.) The deterioration of Telegraph Avenue into a skid row full of strung-out “youth” of all ages provided an ongoing story (“Street People Emerge as Underground Force”), with the Yippies quickly moving in as spokesmen for the derelicts. “What's happening,” Jerry Rubin generalized, “is energy exploding in thousands of directions and people declaring themselves free. Free from property hang-ups, free from success fixations, free from positions, titles, names, hierarchies, responsibilities, schedules, rules, routines, regular habits.”

The year ended with a Yippie-Panther alliance. Barb circulation was above 60,000, and the paper moved to a bigger office on University Avenue.

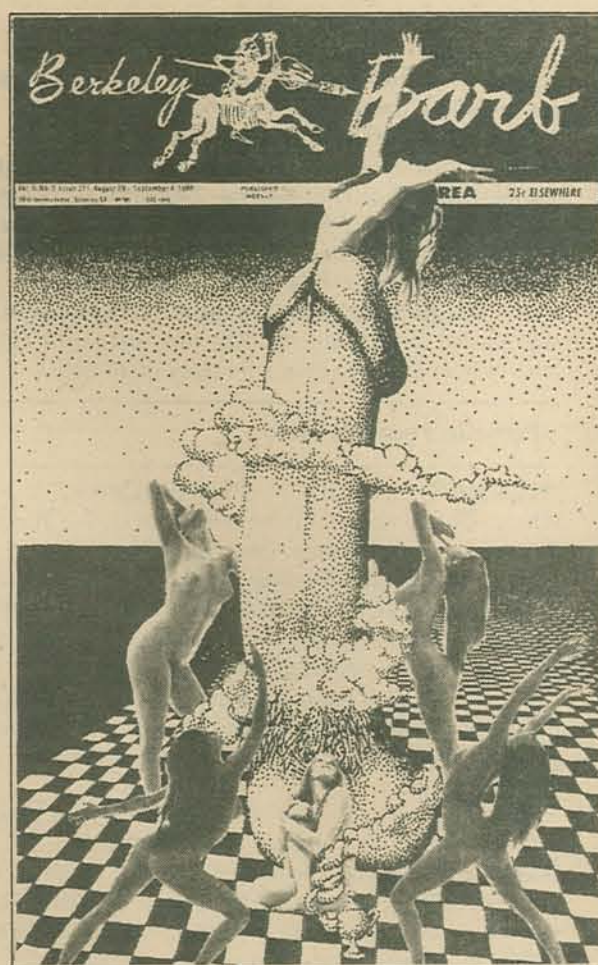
The Barb's glorification of social breakdown reached an all-time low in 1969 with a cover photo of a five-year-old girl smoking a joint. It was captioned, “I have seen the future and it works.” The merchants of Berkeley could protest by withdrawing their advertising, but they were just middleclass. And anyway, there was a lucrative new source of advertising: the massage parlors. In the spring of 1969 a satiric paper called the Berkeley Fascist analyzed the Barb's finances and estimated Max's net profits to be \$5095 a week. Max denied it and kept right on poor-mouthing, complaining that the vendors and advertisers were holding back on payments due, requesting that people donate old furniture and office equipment to the Barb, and paying subsistence wages—a total of \$595 a week to his entire staff.

Jim Schreiber recalls, “Every week Max used to say to me, ‘We're losing money, we're losing money, we're losing money.’ After a couple of years of this I said, ‘Max, every week you say we're losing money. How is it possible?’ And he said, ‘Oh, because of the waste we're not making as much as we ought to.’”

Looking back, Max is self-deprecating. “I feel very guilty about paying low wages. It is a weak point in my spotty record. But I want to say in my defense that the wages I paid were comparable to the rest of the underground press. And in America, all workers are underpaid, based on the surplus value thing.” Max adds that from 1968 on he did not use volunteer labor at all.

The Barb reached its peak circulation of 90,000 in late spring of 1969 at the time of the People's Park

continued next page



RACE RIOT AT TREASURE ISLAND



telegraph avenue
pages 10 - 11



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continued from previous page

confrontation. Had it not been for the Barb, the efforts of some students and others to cultivate a vacant lot owned by the university might have passed unnoticed. But staff reporter Stew Albert convinced Max to publicize it as a challenge to the university and established authority in general. (Albert was a Yippie heavy who lived in a commune with Tom Hayden at the time; both regarded the confrontation at the 1968 Democratic National Convention as a success and wanted to promote "more Chicagos.") The university was goaded into closing off their turf, and in the fight that followed, the Barb had its story of all time.

Panic in People's Park

"PIGS SHOOT TO KILL . . . PEOPLE'S WAR ON . . ." One of the first to be felled was Gentle Waters, Barb circulation manager. He took a .38 calibre through the hip and forearm and was still bleeding as he phoned the facts to Barb at press time." Incredibly good photographs caught the symbolism—cement and concrete vs. grass and vegetables—and the reality of combat. The Barb ran page after page of pictures showing beefy, helmeted cops taking aim at fleeing young people. One sequence documented the murder of James Rector.

But the Barb's "success" in covering People's Park also brought its own internal contradictions to boil. Staff members who had been busted without press credentials blamed Max, as well as Reagan. What had they received for their hundred-hour weeks? Why hadn't the paper bailed them all out immediately? (Max says he bailed the staff out all at once, along with Jerry Rubin and some other stars.) By what right did Max wield all editorial power? How much money was the Barb making?

The staff members, calling themselves the Red Mountain Tribe in honor of the wine they favored, thought they could resolve their problems with Max by buying the paper from him. Max was willing to sell for \$140,000, but at the last minute the Tribe decided the payment schedule was unacceptable. (Max says that his "greatest regret" is that the deal fell through at this point. In retrospect the price he was asking seems more than fair.)

In early July the Tribe went on strike for higher pay, better benefits and working conditions and more editorial say-so. They pleaded their case to the community in a special edition of the paper, Barb On Strike, the logo of which showed Max instead of Quixote on horseback, dollar bills trailing behind him. "Capitalist Pig Max Scherr," the strike edition charged, "has fired us for trying to turn the Barb into a model of the people's revolution. It is sheer hypocrisy for the Barb to mouth the words of revolution while lining Max's pockets with the people's cash. We feel that Barb profits should go for bail funds, legal defense funds, medical clinics, crash pads, food and other community needs." (The Tribe couldn't admit that they were acting in their own interests. Even though they had been working for subsistence wages they sounded like classy altruists, not workers.)

Max came out with a "real" Barb the week of the strike edition and presented his case in a piece he called "Confessions of a Koshier Pig." Basically the piece was self-pitying. Why hadn't the Tribe accepted his offer to sell? Why hadn't they accepted Tim Leary as a mediator? (Leary's scheme was for his millionaire patron, Billy Hitchcock, to buy the paper. Hitchcock was an heir to the Gulf-Mellon fortune, and Stew Albert had the good sense to brandish a rifle in his presence, shooting down the negotiations.)

The most interesting thing about the "real" Barb, in light of Jane Scherr's current suit, is a letter Max chose to print from Kay Greaves, a former staff member. Its overall point was that Max deserved praise, not abuse, for his work over the years. "And remember," Greaves wrote, "how tired your wife Jane would get of the eternal round of shopping and packing staff lunches and bringing them to the office, and cooking dinners for usually two but sometimes three shifts of staff people who ate dinner at the Barb editor-publisher's house, and I (being from the straight world originally) shook my head at the whole thing and suggested to you that the staff could jolly well bring their own lunches from home in paper bags, or go down and eat at the Co-op. And you gave me the same old answer, or a variation of it: 'Jane enjoys cooking for the staff. I think it makes her feel like she is part of the paper.' So I (remember, from the straight world) said, 'Well at least get her a big freezer, so she doesn't have to go out and shop for fresh food every darned day, Max.' And by that time I knew you well enough

to know what the answer would be: 'The day we have to feed the staff frozen food, I will stop putting out the paper!'"

The week after the simultaneous Strike/Pig editions, the Tribe began publishing their own paper, named after themselves. And Max—demoralized by the fight with the staff and saying, "I would rather have my health"—sold the Barb to Allan Coult, a wealthy young professor. Coult promptly came out against "hate" and "bitterness" and for something called "the New Revolution." He ran a manifesto with 13 points, the most concrete of which was "Destroy the power of universities and colleges by establishing real centers of learning in order to expand consciousness and to foster Zen and Yoga and meaningful use of psychedelic drugs."

Before the month was over, Max and Jane had sued Coult for financial default. The case was resolved in

Increasingly, the radicals' complaints about the Barb focused on its sexism. Max at first regarded women's liberation as some kind of cute turn-on. The Women's Day issue of August 28, 1970, for example, featured a photo of a naked woman with a gun. And even when he tried to take a more respectful tack editorially, Max was unable or unwilling to dispense with the sex ads that the movement women found degrading beyond words. Circulation was holding at around 20,000 in the early Seventies, yet the paper kept expanding in size and revenues, thanks to the sex ads. As for the Tribe, which refused to run such ads, it went broke and folded in 1972.

"When I think of the Barb," a woman told me recently, "I think of one big sex ad." Try as Max might to publish a paper acceptable to the hip/left community, the bulk of his sales were through adult book stores. Most readers skipped the stuff about prisoners (1971)

WHO OWNS IT?

The case of Scherr v. Scherr will be tried in the Superior Court of Alameda County this fall. Plaintiff Jane Scherr, suing for half the property acquired during her 12½ years with Max Scherr, is represented by Fay Stender (who was George Jackson's lawyer). Max is represented by Doris Walker (who was Angela Davis's lawyer). (Harry Margolis, who is said to have orchestrated the transfer of the Barb from Max to INK, Inc., is also a prominent lawyer who has backed radical causes. A few years ago he assigned a lawyer from his office, Michael Chatzky, to draft a corporate charter for Fay Stender's Prison Law Project.) The Scherr case has created fierce enmity between former friends, and Doris Walker describes it as "miserable in that it has become so highly personal."

California doesn't recognize common-law marriages. But in a 1973 decision, *in re the marriage of Cary*, the Family Law Act was ruled applicable to couples who have been living together "and much more." Jane Scherr has two children by Max, took his name and was widely known in the community as his wife. If the court acknowledges her as a "Cary wife," entitled to half the Barb, Fay Stender would then have to prove that the series of transactions by which the paper went from Max to INK was "a sham and a fraud" and that the court has jurisdiction to recover the asset and award Jane her rightful share.

According to Stender, Max knew that Jane was planning to sue for a property settlement, and his donation of the Barb to the Wright Trust foundation was probably inspired by the Cary case itself (the ruling came down in September 1973). Max made his donation on October 19, 1973, at the Margolis office in Saratoga. Simultaneously, he purchased an annuity (\$2000 per month for life) from the Wright Trust. He paid for the annuity in part with money borrowed from Antigua Banking Ltd., a Margolis-run company.

On November 1, in another paper-signing ceremony at the Margolis office, the Barb changed hands twice. First it was sold to Presentaciones Musicales, S.A., for \$250,000. (Stender alleges in the pleadings that PMSA is a "Margolis alter ego" and that its officers follow his instructions.) PMSA immediately sold the physical assets of the Barb to Artesia Convalescent Hospital Enterprises (ACHE), which thereafter changed its name to INK. The intangible assets such as the name and publishing rights were sold to EST International, Ltd.,

their favor, but not before the circulation had fallen to 15,000 (in four months!). Coult had turned the Barb into an extreme parody of itself.

Max regained the paper in the wake of the Altamont rock concert debacle and tried to revive circulation with lots of Charles Manson and Timothy Leary news. (Busted, Leary was "a saint in chains.") The effort almost killed him. On March 20, 1970, Max suffered a severe heart attack and was put out of commission. Jane took over day-to-day operations for a while. She had been loyal to Max—and his/their Barb—throughout the fight with the Tribe. She was ostracized by her former friends, called a scab, threatened at the office and driven out of her women's group (which included several Tribe members and a number of women who were connected to the male heavies of the Berkeley left).



Max Scherr

based in Tortola, the British Virgin Islands. (If all this seems hard to follow, maybe somebody intended it to be just that.)

Next, EST licensed INK to publish the Barb in exchange for a royalty payment of 20¢ per issue sold. Key documents relating to the purchase of the publishing rights have been lost, according to INK president Michael Chatzky (Margolis's partner). Chatzky has testified that he can't remember who thought up the licensing arrangement, who drafted the contract or whether it was drawn up in Panama, Tortola or his own office. The contract appeared on his desk and he signed it. (In an affidavit on file, Stender says that Chatzky once told her that Margolis had made all the arrangements himself.)

The alleged mastermind, Harry Margolis, is a middle-aged lawyer with a staff of more than 60 people helping him administer trusts and otherwise arrange for well-to-do clients to avoid, delay and minimize their tax payments. Margolis refused to discuss the Barb case and is publicity-shy in general. Margolis is under investigation by the Internal Revenue Service, and the Scherr case is not the only one in which lawyers have begun to "pierce the corporate veil" of his operations. In Los Angeles a group of film technicians recently sued

and Indians (1972). They didn't care about Jude Acer's great chess column or that "George's spirit was at Attica!" They did care that Cheryl was back at the Wolf's Den.

Max could hardly walk the streets of Berkeley without feeling the anger of the feminists. Once, when a prostitute who had advertised in the Barb was murdered, they painted the words "Max Murderer" on his house. On another occasion angry women charged into the Barb office and threw papers and equipment onto the floor. Frequently there were angry slogans spray-painted on the walls outside.

At the start of 1973, Jane left Max.

He kept trying desperately to respond to his feminist critics. In the eighth anniversary issue in August 1973, he announced that he would henceforth not permit sexism in the ads. This was widely interpreted

'If you can't get the job done with volunteer labor, pay slave wages.'

to mean that he was dropping the massage-parlor displays altogether, but it turned out that he had meant something narrower, and a new barrage of criticism followed.

Finally, in October 1973, the beleaguered Max gave the Barb away to the Wright Trust, a foundation that finances radical causes. Some \$50,000 was later made available to Berkeley activists, including women's groups, as a result of Max's largesse. However, his right to give away the Barb, and whether he authentically did give it away, have been questioned. Jane Scherr's suit charges that the giveaway was part of a complicated scheme to deprive her of her share of their community property.

After Max's initial donation, a quick series of transactions put the Barb in the hands of a corporation called International News Keyus (INK, Inc.). The officers of INK are associates of Harry Margolis, the

Dalton Trumbo and Robert Rich Productions, claiming they were owed money for their work on the movie version of Trumbo's book, *Johnny Got His Gun*. Their attorney, Michael Harris, charged that the defunct Robert Rich outfit was a subsidiary of Margolis's Aruba Bonaire Curacao Trust. (Robert Rich was a name Trumbo wrote under while he was blacklisted. "Robert Rich" won an Oscar which no one came forward to claim—an episode that helped destroy the blacklist.)

In a Ventura County case, attorney K. D. Lyders is representing a land developer who claims that Aruba Bonaire Curacao handled his money in such a way that he "owned essentially nothing." Lyders says, "This is fine if you stay on good terms with Harry Margolis. But our client didn't, and decided he wanted out of the arrangement." Lyders describes Margolis's modus operandi as being "like the old shell game. You put money overseas and move it around so well and so shrewdly that nobody could keep track of it." But the IRS, according to Lyders, has been "diligently and carefully trying to burst his bubble. And," he adds, "I believe they will."

Margolis claims that the government has been harassing him. He has filed a public document asserting that more than 400 of his clients have been denied tax breaks to which they are entitled. He apparently expects to be exonerated, and he wants a continuance in a number of civil cases until the IRS investigation is completed.

In the Scherr case, Margolis and INK are represented by Leigh Atherm of San Francisco. The basic defense is that Max gave the Barb to the Wright Trust for altruistic reasons, and that it was subsequently sold and resold for bona fide commercial reasons (i.e., it was a good investment). Counsel for Juana Estela Scherr have also been following the proceedings (she may be a beneficiary of Max's annuity, and her children stand to inherit Max's property).

The most recent development in the case has been an attempt by Stender to have the Barb placed in receivership (in the control of a court-appointed administrator). At a hearing in mid-July, Stender argued that Scherr, Margolis, INK and their agents were "diverting and misappropriating" Barb funds, had "abandoned principles of sound management" and were "alienating the staff and readers." It emerged that the Barb had gone into the red for the first time ever this May.

Testimony by accountant Marvin Nathan, who had examined INK's books, revealed that royalties of \$165,344 had been paid to EST in the year ending January 31, 1975. Some 62% of the Barb's gross income in that period came from sex ads (\$308,550 out of \$498,314). Nathan estimated that the paper is worth between \$500,000 and \$1 million.

Judge Robert Kroninger has yet to rule on the receivership motion. □

Saratoga-based tax lawyer. They have no publishing experience, and their supervision of the paper has consisted mainly of hiring and firing editors and business managers.

There have been three editors of the Barb since Max Scherr's departure. (Max has remained on the masthead as "Editor Emeritus & Correspondent." His responsibilities include consulting with the editor and business manager, for which he gets \$50 an hour.) Jim Schreiber ran the paper from November 1973 through January 1975. He and his co-workers slowly but steadily cleaned up the layout, improved the graphics and widened the scope of coverage. They separated the sex ads into a discreet 16-page centerfold that readers could discard or keep as they desired. Business manager Jim Bunnell brought order to the ledger books and the office, which was in physical chaos. People got paid on

time (a precedent) and wages were brought into line with what corporations pay their file clerks (an improvement). The big story of the period was the emergence of the Symbionese Liberation Army, and the Barb covered it more thoroughly and sympathetically than the rest of the local media. Circulation edged up from a low of 13,000 to just over 20,000 during Schreiber's tenure.

On Friday afternoon, January 31, 1975, a man nobody at the Barb office had ever seen showed up, introduced himself to Schreiber as a representative from INK, and told him he was fired. Within half an hour Schreiber had cleared out his desk and departed. Peter Stansill, a staff reporter who had previously edited the English underground paper International Times, was named editor. Neither Schreiber nor Stansill remembers the name of the man from INK who changed their lives that day.

"The Barb is a newspaper in search of a publisher," says Stansill. "Harry Margolis is obviously the eminence grise behind INK. And neither he nor [Dan] Parks and [Michael] Chatzky [INK officers] are anything but lawyers."

Stansill's plan was to give the Barb a dramatic facelift as a first step toward attracting new readers, writers and advertisers. He hired Jon Goodchild, a highly regarded designer (Oz, Friends, Straight Arrow Books) who, over the course of eight weeks, changed everything from the logo to the typeface. "There was a great feeling of optimism," Stansill says of the period in which the redesign was taking effect, "and then INK kicked the whole project in the head. Parks announced to me, quite out of the blue, that they were going to cut the paper down to 32 pages [from 40] and lay off a number of people. I saw no logic in firing anybody. I decided to give them notice myself."

INK hired an interim business manager, Mark Sciavenza, who breezed in like an efficiency expert, according to staff members, and promptly fired the two people whom Goodchild had trained in the new layout procedures. Also laid off were staff reporters Kathy Stroom and Avis Worthington, who, along with Stansill himself, had produced some of the best news copy of the post-Max era. Gabrielle Schang, who was demoted, says the "efficiency moves" came at a time when morale and energy were high and the staff was beginning to operate in a collective manner.

A 'holding operation'

"There was more than one person accepting or rejecting articles," Schang says, "for the first time ever." And the people involved in production were functioning like a band in rehearsal."

Stansill says he was "shocked, discouraged and disgusted at being maneuvered into a position between INK and the people I was working with." He was a charter member of the union the staff was trying to form, and with Avis Worthington had thought up the name "Alternative Press Workers of the World." Stansill told Parks, "Get yourself an executive publisher and be willing to spend \$10,000 on promotion." He got a flat no.

"INK apparently didn't understand the whole logic of the redesign operation—which they had authorized," Stansill says. "Here the Barb was being read in the Med [the Cafe Mediterranean on Telegraph Avenue] again for the first time in years. Berkeley people were beginning to relate to it. I told Parks there was now an excellent chance to build the circulation up to 35-40,000, if they were willing to take the next step: a promotion campaign. But Parks said no, they were going to fight a 'holding operation.'"

Stansill's successor, David Armstrong, says his goal is to put out "a good radical paper." (His voice takes on a sad and weary tone when he discusses the various controversies plaguing the Barb.) He says he very much wants to drop the sex ads, but "we can't just drop them until we've built up a straight ad base. We'd rather have the paper survive and become a good paper than see it fold." To this end the Barb has hired Walter Fontaine, a former Esquire ad executive, to approach national advertisers and local merchants.

Max Scherr now takes a stronger line. "I think the Barb should drop the massage parlor ads immediately," he says. "You can't be committed to liberation on the outside and be a hypocrite in the middle. Besides, how can you expect to get straight ads until you've changed the nature of the paper?"

Max is also "severely critical of the Barb's management" for refusing to run the Schang-Ranieri letter. "A fearful underground paper," he says, "gives up its credentials. The Barb began fearlessly." ■

READ ALL ABOUT IT! See inside 'MAX IS A PIG'



15¢ BAY AREA 25¢ ELSEWHERE

As BARB goes to press, the printing plant is being picketed by 2 to seven persons for the Red Mountain Tribe.

This plant is 100% union. The union which represents the plant's workers told the Red Mountain Tribe it cannot recognize the validity of their picket line. The picket line outside the printing plant is an illegal secondary boycott.

The work being done on the Red Mountain Tribe's so-called strike edition is being done by scab labor, on a press that has given only lip service to the legitimate printers' union, according to people who should know.

There is no labor dispute between the Red Mountain Tribe and the Barb, by the Tribe's own admission.

The Tribe has admitted publicly, in print, that what it is trying to do is take over the BARB. They are trying to force the Barb's owner to sign a contract to sell the BARB to them - a contract unlike the one negotiated for 10 days but never signed by them. They presented THEIR contract not for negotiation but as an ultimatum.

The word from the Tribe was SIGN OR ELSE.

What the Tribe is doing smacks of pure blackmail.

It may be that one man cannot resist a gang determined to destroy him. It may be that you, the public, will never hear this small voice except when it is too late for you to come to the aid of the true BARB.

It may not even matter.

I make this appeal for you to try to understand the unspoken words, words that lie heavy on a man's heart when he knows he is RIGHT, even though MIGHT is opposed to him.

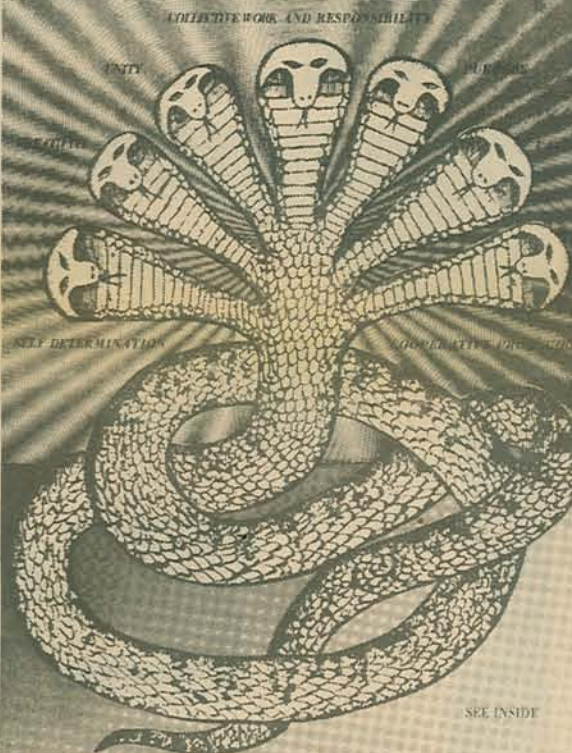
This is an age when a small group appears to be a mass. Do not let them fool you.

This Tribe has offered to debate the issue publicly, yet they are trying to prevent me from printing my side of the story in my own paper.

Let their actions speak for them. Max the Pig



25¢ BAY AREA

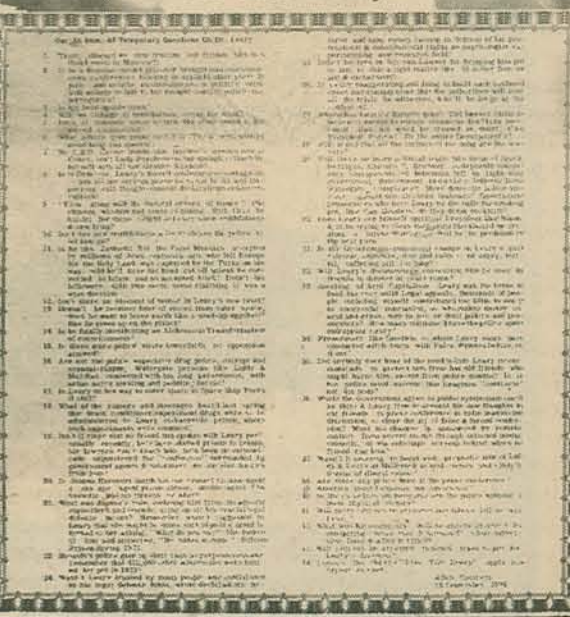


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25¢ BAY AREA

Ginsberg Asks 44 Questions About Leary



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Jack Ertola

Getting San Francisco moving by throwing cotton balls at the I-beam

BY MICHAEL WEISS

It is 7:30 in the morning and Superior Court Judge John A. "Jack" Ertola is winding up a speech to the Golden Gate Breakfast Club in a stuffy, crowded banquet room. It is altogether a miserable place to be at this hour of the morning in the company of Charles Bates of the FBI, police, army and navy brass, and a clutch of insurance men, morticians, haberdashers, public relations men and other breakfast Babbitts.

Ertola, who is bouncy and cheerful, seems pretty much at home. Behind the lectern all I can see of him is his head. He has dark wavy hair, judiciously gray at the sideburns, and regular features that make him look like Dick Clark with character.

"I remember when I was a student at Stanford," Ertola says in a pleasant, reedy voice. He begins to recall a physics teacher who one day suspended a heavy steel I-beam from the classroom ceiling and supplied his students with cotton balls to throw at the seemingly immovable weight.

"Well, we all started pitching these tiny cotton balls at this heavy I-beam," Ertola says, smiling. "And before long the I-beam began to move. And then it swayed more and more." His right hand is describing an arc which grows wider and wider. "It was really swinging."

"Now I've long since forgotten the physical laws to be proven," Ertola says, "but I've never forgotten the human laws."

He pauses significantly and I suddenly realize this is more than just an anecdote,

this is The Anecdote. This is the campaign theme, the message, the linchpin, the slogan.

"All of us working together, each one of us doing their own little bit, can make the I-beam move. And we can make the city move, too!"

The yellow and black Ertola-for-Mayor posters are beginning to appear in windows and on walls around San Francisco now that the judge has taken an unpaid leave of absence from the bench to begin campaigning in earnest. Walking in the Richmond district, in the Sunset, the older sections of the Marina, in Excelsior and Visitacion Valley you will see more than you might expect.

Ertola is a good middle-class burgher and these are the neighborhoods where he expects to run well enough to become mayor.

He might just be right to be optimistic about his chances. This year there are five candidates who have been strong vote-getters in the past — Ertola, Supervisors Dianne Feinstein and John Barbagelata and State Senators George Moscone and Milton Marks. If none of them gets more than half the vote cast Nov. 4,

there will be a runoff between the two who get the most votes. The runoff is almost certainly going to be necessary, and the second place finisher could get into it with 50,000 votes or even less.

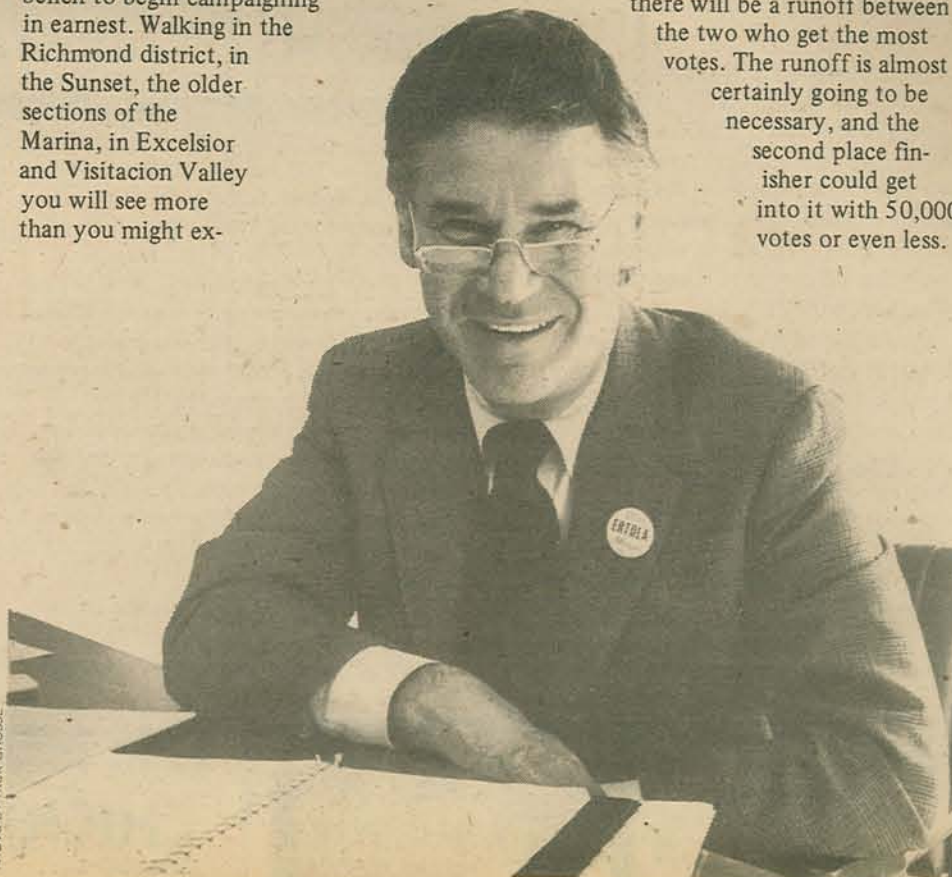


PHOTO BY RICK GROSSE

Ertola runs best in sections where registration has not declined as dramatically as it has in neighborhoods like the Mission and the Fillmore where more liberal candidates like Moscone and Feinstein hope to do well. But his biggest handicap is that he has been out of the public view for close to five years, and so very little is known about where he stands.

What kind of mayor would he make? Ertola's strongest political conviction is his sentimental attachment to old San Francisco. He is an old North Beach boy who wants to save San Francisco from the encroachments of the 1970s — declining schools, destruction of neighborhoods, street crime, a loss of trust and cooperation among people in the city.

But nothing in his record shows him to be the kind of politician who would take on the city's big economic interests. He is by nature cooperative and respectful of real power. San Francisco's problems, he says, do not indicate "tall buildings downtown," his catch-phrase for the transformation of the face of the city under Mayor Alioto.

Jack Ertola was raised to be Mayor. His father was Charlie Ertola, a North Beach dentist who became president of the Board of Supervisors. Between them, father and son have never lost an election. Charlie Ertola's office was above what is now the Cafe Vesuvio on Columbus near Broadway. This was pre-World War II, when North Beach was just a quiet little Italian neighborhood, no Carol Doda, no beatniks.

"Jack was always aggressive and loved to bullshit," recalls Dick Monaco, who grew up on Russian Hill. His father, Monaco

continued next page

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continued from previous page

recalls, was delighted when Jack showed himself to be an instinctive clubhouse politician by interceding with police on behalf of friends who were being run in for some kind of neighborhood mischief and got himself hauled in as well. He was 12 at the time.

"Charlie Ertola," recalls a man who served on the Board with him, "would go to bat for his friends and people in the Italian community. He was never dominated by social or political philosophy. His son comes out of that tradition."

Nothing that Jack Ertola told me in a series of interviews gave me the impression that he has either the political imagination or the ideological conviction to think his way clear of the politics of his father's day.

"None of us," he says, "is going to leave behind their overall view of life."

"What was it like growing up then in San Francisco?" I ask Ertola as we drive toward Fisherman's Wharf for a Police Fishing Program luncheon.

"Here's what it used to be like in North Beach," he says fondly. "My father would drive to work and park in front of his office and leave the key in the car. Then he'd drive home and park in front of the house and leave the key in the car there, too."

"San Francisco was a city of little neighborhoods," he continues. "All the little neighborhoods. Italian. Irish. Jews. Germans."

"Don't forget the Finns," Harvey Hukari, Ertola's campaign manager, says. Hukari is a Finn.

"They came after World War II."

"No," says Hukari. "That was the blacks."

"You know," says Ertola, "they talk about busing to achieve racial integration. But people work and strive and struggle and hope to improve themselves and get a rung up on the ladder. And then their kids are bussed out of their own neighborhoods."

"And you know what happens? Our public schools have lost 13,000 white kids since we started busing. The white middle class is moving out of the city or putting their kids in private schools. It's not natural disrupting neighborhoods. And that's not antiblack. My bailiff Frank Cook — you met him, we call him the black Don Rickles — he's Baptist but his kids go to Catholic school. He wants his kids to get a good education and that means discipline. Education and discipline are interchangeable words in my opinion."

"What do you mean," I ask, "when you say, 'We can make the city move.'"

"First of all, I would put the full power of the mayor's office behind encouraging light industry to settle here. We need more jobs and jobs mean building. Someplace there has to be a balance between those who want to maintain the city as it is and the people who need jobs."

"And we've got to hold the line on taxes," he continues. "No new taxes, no higher taxes. We've got to hold the line on services, too," Ertola says. "No government can provide all the services that pressure groups want."

Ertola is right at home in the crowd gathered at Castagnola's. The Wharf, where he played as a boy, has been the source of a good chunk of his past financial support. The Castagnola family has contributed, and so have the Crescis



Ertola on the stump: meeting the voters in an Ellis Street cafe.

who run a waterfront fish business, the Di Maggios, and the Cannizzaros, who own parking lots. Stephen Maffini, who is attorney for the Italian-American Chamber of Commerce, pitched in.

In 1965 his father died — by this time Jack was a lawyer practicing with Scampini, Mortara and Ertola and active in settlement and community center work — and Jack was appointed by Mayor Shelley to complete Charlie's term. He says Shelley extracted only one promise, a vote for the Panhandle Freeway, a promise he honored. The Freeway plan was nonetheless beaten. (He voted against the Marina freeway.)

In 1967, when Ertola was 39, he ran for a full term as a supervisor. That was the same year Joe Alioto was elected

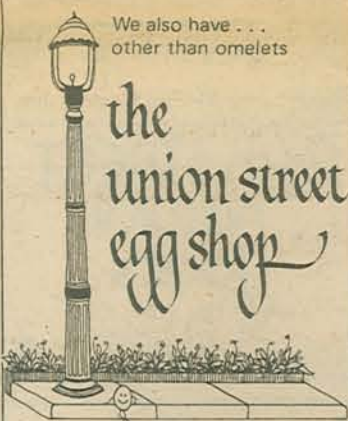
mayor. Alioto got 110,000 votes and they cost him \$396,000. Jack Ertola got 130,000 votes, 20,000 more than Alioto or anybody else running in the city. He spent \$46,000 — \$8,000 more than any other candidate for supervisor.

These figures say three things. First, that he is an effective campaigner. Second, that he is popular, and much better known than is generally thought by people who have arrived in the city in the five years, since he has been a judge and out of the public eye. Third, he can raise money.

Besides wharf money, he received contributions from conservative Democrats like Melvin Swig, whose father owns the Fairmont Hotel, and Supervisor Quentin Kopp. He was also supported by many old North Beach friends who have be-

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'Maybe we could carve Yerba Buena up into 30-foot lots and build \$40,000 homes on it to attract the white middle class back to the city.'

come merchants and contractors, people like Louis De Martini, Angelo Sangacom, and the De Narde construction company. The Plumbing, Heating and Cooling contractors gave money, and so did several unions including the electrical workers, the public employees, the policemen's association and the waitresses.

A supervisor says that Ertola was "the voice of downtown" on the Board, and points to his votes for a Southern Bay crossing in Indian Basin as one proof. And it is true he voted for Yerba Buena, for the Panhandle Freeway, for the Transamerica building and for Candlestick expansion. But somebody who was a leader in the anti-freeway fight, and who now supports Moscone for Mayor, contradicts that characterization of Ertola.

"We always said that Ertola was the 'voice of downtown,' a Chamber of Commerce guy, but I think now that was simplistic. He was kind of an independent, the kind of guy who always understood why you cared so much, but didn't go along with you."

Ertola seems to be of two minds about the conflict which arises between progress/redevelopment and neighborhoods/home owners. In several cases he has fought for

neighborhood interests. He was, for instance, opposed to the Golden Gateway and represented in court homeowners whose houses were being seized.

"Before redevelopment," he says, "it had more than 200 owners of small parcels. Look at it now, three owners, all corporations. That was the big progressive liberal thought. Let's plan it, let's get rid of all these crummy little buildings. Redevelopment destroys neighborhoods."

"I remember when RDA wanted to get the Mission corridor declared blighted for the BART," he continues. "But the residents and the merchants were against it. It wasn't right. I was floor leader to stop RDA taking over the Mission. We won."

On the other hand, he favors building the Performing Arts Center, continuing airport expansion and keeping the RDA in business even though as mayor he could begin to dismantle it.

And he voted in favor of the Transamerica building. Angelo Scampini, senior partner in Ertola's old law firm, had also been the lawyer for A. P. Giannini, the founder of Bank of America and the Transamerica Corporation.

"It was a better building than what could have been built," Ertola says.

He voted, also, for the Yerba Buena Center, although he now says the entire project should be submitted to referendum.

"Maybe we could carve it up into 30-foot lots and build \$40,000 homes on it to attract the white middle-class back to the city," he says.

'What else did I do?'

Ertola served one term as Board president from 1967 to 1970. I asked several people who were on the board then or followed its business closely what legislation they associated with him and, except for his sponsorship of the Animal Control Commission, none could recall anything. I asked Ertola the same question.

"I appointed Dorothy von Beroldingen to be chairman of the Finance Committee," he said, "the first woman chairman. As president I maintained strict dignity and

decorum in the chambers. Our meetings started on time, we had mutual respect." This I took to be an implied criticism of Dianne Feinstein, the incumbent Board president who is also running for mayor. These days Board meetings start late and are less dignified.

"What else?" I asked.

"Well, let's see. There was so much. I sponsored a charter amendment that would have provided the use of city credit for bonds with the money to go into a revolving fund for non-profit rehabilitation loans to homeowners and small landlords."

"Anything else?"

Pause.

"Joyce," he called over to Joyce Saramalli, a longtime aide. "What else did I do when I was on the Board?"

Fair, but prosecution-minded

In 1970 he ran for Superior Court and won hands down.

"Going on the bench," says a local politician, "was calculated to take Jack out of nitty-gritty gutter politics. And he couldn't make any money on the Board. He makes \$45,000 on the Superior Court."

The course Ertola is following is a time-honored route into room 200, the mayor's office, in City Hall. Take Judge Elmer E. Robinson, who was the sentimental guest of honor at the luncheon, and looks like a very clean walrus. He went from the Board to the bench to being mayor (1948-56), just the way Jack Ertola hopes to go.

But Ertola's timing might be awry. Both Sen. George Moscone and Sup. John Barbagelata will cut into his Italian constituency. Feinstein has a lot of appeal among middle-class homeowners, too, and her name is certainly in the news more than Ertola's. So far Ertola has not received the endorsement of a single Democratic club, nor of a single prominent Democrat. In the past he has gotten backing from the Alioto wing of the party. For instance, in 1970 Moe Weisberger of the Sailor's Union of the Pacific, and until a recent falling

out an Alioto man, gave Ertola \$1000, the largest single contribution. Ertola says he would like Alioto's help. But Alioto is not saying where he'll line up.

Back in his comfortable chambers, surrounded by law books, I asked him what he was proudest of during his five years as a judge.

He said that during a year and a half as Master Calendar Judge he had cleared up the backlog in criminal cases. That was all he said.

I was reminded of the accomplishments that meant the most to him as Board president — dignity, punctuality. He seems to be most satisfied when he smoothes waves, when affairs are proper and orderly. He might be an effective administrator, but it is becoming clearer and clearer to me that he is a candidate without a program.

"What have you learned as a judge?" I ask.

He thinks for a moment.

"Human beings can be terribly indifferent to other human beings," he says softly. "They can be so cold and cruel and do such horrible things to each other."

Several defense lawyers who had appeared before him said he was reasonable, fair, but prosecution-minded, like most judges. Twice I was told that he was prone to change his mind, first imposing a stiff sentence, later reducing it.

"You live in the Richmond district now, right?"

"Yeah." He seems to be dreaming, far away.

"When did you leave North Beach?"

"About ten years ago. No. Longer than that. 1960."

"Why'd you move?"

"It was a hard thing to do. I was unhappy for a year after we moved. But we were living in a flat and had two kids and the place was getting too small. A detached house was just too expensive in North Beach."

"North Beach," he says, ruminating. "Old North Beach. That's psychological San Francisco." ■

Research assistance by Sue Hestor, Jim Churchill and Paul DeMarco.

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Elections in the fields: Will UFW harvest the vote?

BY BOB BARBER

Salinas — Jesus "Chuy" Solano was 17 years old when he walked off his job as a lettuce cutter in Salinas because the company he worked for had signed a contract with the Teamsters Union. This summer Chuy is 22 and is working for the United Farm Workers Union in its organizing campaign under California's new law permitting union elections among farm workers.

"When I walked out on strike in 1970, I told the Bruce Church Company that someday I would be back," he says with a laugh, "and this is the day."

Ya es el tiempo, now is the time. This theme is echoed over and over again in Salinas and in other farm worker areas around the state as a wave of human energy is being generated by the UFW's "every worker an organizer" campaign for the elections, a campaign in which nearly 500 workers have left their jobs for the summer to volunteer as organizers for the union.

The new law offers the UFW a chance to prove its leader Cesar Chavez's contention that "The Teamsters have the contracts but we have the people with us," and it appears Chavez is determined to prove it with a vengeance. With major organizing drives under way in a dozen areas from Coachella to Yolo County, Chavez has embarked on a 1000-mile "walk for liberation" that will take him through each area where elections can be held during this year's harvest season. The march brought Chavez through the Salinas area recently for a week of meetings and rallies, culminating in a massive fiesta of more than 7000 farm workers on Aug. 3. Of the 15,000 or so workers in this valley, about 10-12,000 now work under Teamster contract and about 3000 under UFW contract.

Based on the situation in Salinas, the Teamsters stand a good chance of losing virtually every agricultural contract they

now hold within the next year, not only in Salinas but also in Delano, the Imperial Valley and elsewhere. Underlying the tremendous excitement that is evident among farm workers in Salinas is the realization that finally the day has come when the hated Teamster *zanganos* (parasites) can be driven from the fields.

A portent of things to come occurred on July 15: high-level Teamster officials flew into Salinas from Los Angeles for the first open membership meeting that union has ever called in the five years it has had contracts with the lettuce companies. One thousand workers showed up, waving huelga (strike) flags and chanting, "Chavez si, Teamsters no." The Teamster officials beat a hasty retreat out the side door without ever uttering a word.

The precise rules for the elections have yet to be established, but the general outline is clear. Voting at any ranch or company must take place at peak harvesting season when the migrant workers are present to participate. To demand an election, a union must present a petition signed by more than half the workers at the ranch. Other unions may then get on the ballot by presenting the signatures of 20% of the workers. Once a petition is filed, the election must be held within seven days; or if the workers go on strike in demand of an election, it must be held within two days. A "no union" choice is also on the ballot.

Once an election is held, the grower is obligated to bargain with the victorious union and sign a contract. A union certified as the winner of an election may call strikes and boycotts in connection with the contract negotiations.

The entire process is supervised by a state-level commission, recently appointed by Governor Brown and headed by Fresno Bishop Roger Mahoney. Among the other members of the board are former UFW staff member Leroy Chatfield and peach grower Richard Johnson. Several grower

groups have already attacked the board as "pro-UFW." Western Growers Association spokesman Les Hubbard said he was "disappointed" with Brown's appointments and said both Mahoney and Chatfield have "built-in biases." Thus far UFW spokesmen have only said they will "wait and see" on the board, suggesting they are not displeased, at least at this point.

The UFW has undertaken a massive campaign to sign up workers in preparation for the elections, which can begin when the law actually goes into effect on Aug. 28. The main focus of the union's drive will be the lettuce fields of Salinas, the table grape vineyards of Delano and Gallo's wine grape ranches in Livingston, all areas where the Teamsters now hold contracts. Other table grape areas such as Coachella and Lamont-Arvin pass through their peak harvest season before Aug. 28 and so will not see elections until next summer. However, the UFW will be actively organizing in those areas this summer because workers there will later migrate to Delano during the time of the elections in that area.

As the UFW's campaign is off and running, the Teamsters have said they expect that the workers now under their contract will vote to retain Teamster representation. "We expect to be on every ballot," says Jose Charles, secretary-treasurer of Teamster Local 890 in Salinas, which holds the lettuce contracts since the breakup of the once highly touted Teamster Farm Worker Local 1973 earlier this year. "Chavez may have had the support of the people in 1970, but he doesn't now."

In mid-July of this year the Teamsters and the lettuce growers signed a renewal of their master contract, with a wage increase to \$2.95 an hour, up from the \$2.51 of the previous contract. Some but not all of the lettuce crews in Salinas were given ballots which asked, "Do you accept the proposal of the employer, yes or no?" in connection with the contract renewal,

and Teamster official Ralph Cotner announced a ratification vote of 8000 to 2000 in favor of the new contract.

Aside from the contract renewal with the 17% wage increase, other Teamster activity thus far appears to be limited to the distribution of leaflets, one of which called Chavez "the mesquite messiah" and another which portrayed a dead bird and stated, "Bye-bye black-bird," an apparent reference to the UFW's black eagle.

In Salinas, as everywhere else, the UFW's campaign is being conducted largely by volunteers from the rank and file of the union, like Chuy Solano. In their role as organizers these men and women stand as symbols of the new opportunity for direct organizing in the fields that the election law has brought to the union, which in the past has had to wage its major fight with nationwide boycotts of grapes, lettuce and Gallo wine.

Some of the volunteers are working full time, earning the union's normal salary of \$15 a week. But many more will help out before and after their daily work of picking strawberries or beans, hoeing or cutting lettuce, thinning grapes.

Most of these volunteers have worked under UFW contract at one time or another, and they proudly say that is the main factor that led them to step forward and take on additional responsibility this summer. Chuy Solano said, "I've followed the lettuce since 1968, and I've worked at Interharvest, and I've come to know my benefits and my rights. I've learned a lot, and so it's time to help others open their eyes and see what's going on. In Spanish there's a saying, *Ya es el tiempo de poner tu grano de arena*, it's time to put in a little pebble of your own."

A day's work for the organizers begins at five in the morning as they seek out people leaving for work from the labor

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camps and along Market Street in Salinas where they wait for the buses of the companies and the labor contractors. Some mornings leaflets are distributed, announcing a coming meeting or attacking the Teamsters for not enforcing their contracts. And always the question is, have you signed a card yet for the elections?

The signing of the cards appears to be a simple matter, and by the end of July more than 4000 workers in Salinas and more than 5000 from the Teamster contracts in Delano had signed them. But behind each card is a face-to-face encounter between workers and an explanation of what the UFW represents, the changes it is trying to make, and the possibilities that arise with unity.

In late July and early August, Chavez marched through Salinas for a week of rallies and meetings. Every day the number of workers with him increased until on Aug. 2 more than 1000 walked into Salinas itself on the night before the triumphant fiesta. The nightly rallies were held wherever it was possible, as is characteristic with the UFW—in fruit orchards, schools, local baseball diamonds, public halls, in the small farm worker towns along Highway 101 in the Salinas Valley in one of the richest agricultural areas of the state: Greenfield, Soledad, Chualar.

Along the route, Chavez made a special point of going to the labor camp. One particularly dramatic visit took place on Aug. 1 at the camp of Tony Guzman outside Soledad, where three workers and a baby died of asphyxiation from a gas leak last April.

Guzman had called on Monterey County sheriff's deputies to prevent Chavez

and about 400 supporters from entering the camp, but the UFW leader and about 50 others were permitted onto the roadway of the camp. Meanwhile, about 80 people who live at the camp gathered at the gate, and they ran forward to meet Chavez as he entered. The deputies did not interfere as Chavez, his supporters and the farm workers entered the camp for a brief memorial at the shack where the four had died.

In Salinas, across town from the UFW hall, is the office of the Grower-Shipper Vegetable Association, the industry's bargaining organization which in mid-July signed the new Teamster contracts. The Association represents 135 companies whose yearly income tops \$300 million.

Like most grower organizations, the Association publicly supported the passage of the election legislation. But Richard Thornton, its executive vice-president and spokesman, seemed almost unwilling to recognize what was going on around him in the Valley. "Elections will probably be held in September, and I cannot predict who will win those elections," he told me in a recent interview. "You see, we don't care if it's the Chavez Union or the Teamsters Union or the Podunk Union, whoever shows us representation of the workers will be the representative of the workers. But as I say, to date the UFW has never come up with any proof."

As I left the building, I noticed on a literature table a stack of large and freshly printed signs that read, "Trespassing Prohibited by Law." It seemed hard to believe the Association was worried about trespassers from the Teamsters Union or the "Podunk Union."

UFW organizer Jesus "Chuy" Solano in Salinas.



PHOTO BY MIMI PLUMB

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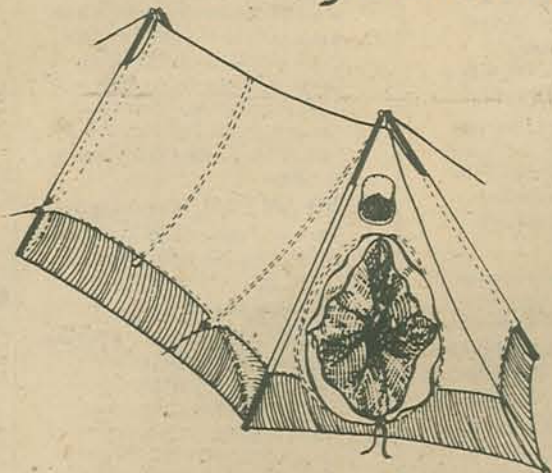
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► **KATHAKALI**, a highly developed dance drama developed from Hindu mythology, comes to Berkeley in the first Gala Galactic Extravaganza, a melting pot of performances, Aug. 16 and 17, 10 am till late, Live Oak Park and Theater, Shattuck/Berryman, Berk., 527-8259 for info.

Saturday

9

QUEEG gets paranoid in "The Caine Mutiny," classic film with Humphrey Bogart, proceeds to Political Rights Defense Fund, 7 pm and 9:30 pm, Unitarian Church, Cedar/Bonita, Berk., 548-0354/841-1762 for info., \$1.50.

► **WHERE** Do Dances Come From? is a lecture-demonstration presented by the staff and students of the Summer Workshop, 8 pm, Foothill College Gymnasium, Los Altos, 948-8590.

► **TREES LIGHT UP** with some fine jazz sounds in the park, Lou Vann leads his band, 1 pm to 3 pm, Music Concourse, GG Park, SF, 558-4268 (also James Leary and his band, 1 pm, Aug. 16).

DIAMONDS and Rust from Joan Baez, that cornerstone of the early folk movement, in an outdoor concert, 2 pm, Hearst Greek Theater, UC Berk., \$5/\$4.50 advance through BASS.

"**POWER PLAY**," the new spectacular from SF Mime Troupe about the history of PG&E and the future of nuclear power, along with "Frijoles," 2 pm, Ho Chi Minh Park, Berk., 285-1717, pass-the-hat donation ("Power Play" also Aug. 10, 2 pm, same place).

16

► **HOW DO** that Hoo-Doo in an afternoon of music and dance by Afro-American groups from the Bay Area, followed by reception for artists featured in new exhibition, "Fetishes," noon, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

OPEN INVITATION to women to hear Meg Christian in concert, songs for sisters, 7:30 pm, First Unitarian Church, Franklin/Geary, SF, \$2, childcare provided.

► **DYING** to collect some natural dye plants and then learn how to make dyes and try them out, with Paula Carrell, noon-4:30 pm, Education Center, Tilden Park, Grizzly Peak, Berk., 525-2233.

► **MORE NEW GAMES**, earthball, boffing, human escalators, to celebrate start of play apparatus in playground, 11 am to 4 pm, Visitation Valley Park, Cora/Leland, SF, 239-9050.

► **DUCK ISLAND** concert, part of the Cabrillo Music Festival, work by Mozart, Gounod and world premiere of new work by Garrett List, 2 pm, Duck Island Theater, San Lorenzo Park, near downtown Santa Cruz, (408) 688-6466.

Sunday

10

GOSPEL CARAVAN presents an all-star Gospel Festival, groups from all over, some of the best, traditional and contemporary, 3 pm and 8 pm, Paramount Theater, 2025 Broadway, Oakl., 333-4434 for info., \$7-\$5 through BASS.

EVOLUTION Art Institute hosts a Midsummer Celebration, arts, crafts, lunch, demonstrations of alternative energies including a methane digester, music and games, 10 am to 5 pm, 6030 Roblar Rd., Petaluma, 795-5096, \$1.50/50¢ teens/under-12s free.

CHAMBER music, Mozart, Haydn, Stravinsky, Beethoven, played by the Pacific Chamber Players Ensemble, 7:30 pm, Fiberworks Center, 1940 Bonita, Berk., 548-6030, \$2/\$1.50 students, srs.

MEDIA Party sponsored by Marin Musicians' Association; social exchange with other artists, perform or exhibit if you wish, 8 pm, Lighthouse Theater, 65 Lovell/South Irwin, San Rafael, 453-5533 for info, \$3, bring cushions.

GREAT WOMEN, especially Marlene in "The Blue Angel," falling in love again, with Clara Bow in "Dancing Mothers," and Betty Boop, 7 pm and 9:40 pm, Intersection, 756 Union, SF, 397-6061, \$1.

"**PUERTO RICO Libre**," speakers include Angela Davis, poetry, music, slides, sponsored by Puerto Rican Socialist Party, 7:30 pm, La Pena, 3105 Shattuck, Berk., 654-0248, donation.

17

PIROSHKI to you, at a salute to the Russian heritage in the Bay Area, visit to the Holy Trinity Orthodox Cathedral, hymns, songs, dancing, food, meet at 1 pm, California Historical Society, 2090 Jackson, SF, 567-1848, \$7/\$6 CHS members, Russians.

LEND AN EAR, Berkeley pianist Thomas Turina plays in a benefit concert for Westlake Center, 2 pm, 2501 Harrison, Oakl., 273-3492, \$1.50.

NO DANCING or dynamite here, but there is the Ken Hawkins Earth Music Ensemble, with Eddie Henderson and James Leary playing contemporary jazz, take a picnic, 4:30 pm, Bach Dancing and Dynamite Society, Pete Douglas Beach House, betw. Magellan and Medio off Hwy. 1, Half Moon Bay, 726-4143, \$3-\$2.50.

► **WATTS RIOTS** Tenth Anniversary, documentaries, interviews, actualities and analysis of the uprising, plus the best concert of the Watts Summer Festival, all day, KPFA 94 FM.

Monday

11

EARTHBREAD and how to bake it, plus a film on composting in organic gardening, for those who want to grow their own, 12:10 pm, Paulist Center, 614 Grant, SF, 982-0817, 50¢.

CONTINUOUS showing of two films, "Historical Relics Unearthed in Mainland China" and "2100 Year Old Tomb Excavated," 10:30 am to 6:30 pm, Morrison Aud., California Academy of Sciences, GG Park, 453-7277, 50¢ includes academy admission.

"**QABALAH**, the Tree of Life and Its Paths," a lecture by metaphysical teacher Chris Steadman, 7:30 pm, Metaphysical Center, 955 Pine, SF, 781-0732, \$3.

AROUND again, "State of Siege," Costa-Gavras's document on the Tupamaros, and "Without Apparent Motive," with Jean-Louis Trintignant, from 1 pm on, Times Theater, Stockton/Broadway, SF, 362-3770, \$1 (also Aug. 12 and 13).

► **MUSIC LOVERS** lecture on "Bharata Natyam and its Music," by Luise Scripps, 11 am, Center for World Music, 2640 College, Berk., 548-7777.

18

NEW SEASON gets under way for the funky sounds of Be Be K'Roche, playing for women's night, 9 pm, Irish Pub, Shattuck/Prince, Berk.

► **ALLIE LIGHT** reads her poetry, curl up round the fire and read your own too, open reading 8:30 pm, featured poet, 9:30 pm, Ye Rose and Thistle, California/Polk, SF, 469-2227.

"**THE BRINK**," a film-poem by Ruth Weiss, with three films by Steven Arnold, including "Various Incarnations of a Tibetan Seamstress," 7 pm and 9 pm, Intersection, 756 Union, SF, 397-6061, \$2.

► **PORTRAIT** of a conductor, "Antonia," a film about Antonia Brico, 7 pm, Lakeview Library, 550 El Embarcadero, Oakl., 451-1610 (also Aug. 19, 8 pm).

BESERKLEY Records president Matthew Kaufman leads a seminar/discussion for aspiring tycoons on "How to Start a Record Company from Scratch," 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, \$2.

► **"DAWN,"** a Greek play dealing with the overthrow of the Turks in 1821, performed by the Society of Greek Arts, 6:30 pm, KQED Open Studio, Channel 9.

Tuesday

12

► **"THE SINGLE WOMAN: Problems and Solutions,"** a symposium on the special problems of widowed and divorced women, and women on welfare, with Tish Sommers and others, 7:30 pm, Tresidder Union Lounge, Stanford, 497-1994.

YANKEES are back again to play the A's, if you're going to the ball game make it this one, through Aug. 14, 8 pm, Oakland Coliseum, 762-3100.

BEST FOOT FIRST at an adult, student dance concert, choreographed by Carol Butler and others, 8 pm, Jewish Community Center, 3200 California, SF, 346-6040, 50¢/25¢ children.

MOST PERFECT last line ever in Billy Wilder's wonderful "Some Like It Hot," with Tony Curtis and Jack Lemmon, plus "The Boys in the Band," Surf Theater, 46th/Irving, SF, 664-6300, \$2.50 (also Aug. 13, bargain matinee \$1.50).

► **"SIGH-REEN,"** bewitching and fascinating as in a sigh-reen song, a performance by Dan Ake, 2 pm, University Art Museum, 2626 Durant, Berk., 642-1438.

► **"PLEXUS,"** Bay Area women's newspaper, holds an open meeting for all interested women, 8 pm, Bacchanal, 1369 Solano, Albany/Berk., 527-1314.

19

► **"JAZZ SPECTRUM** West: Music is Jazz," Don Moors leads the quintet in a demonstration of the historical elements and styles of jazz, 11 am and 1 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

ROLL UP, it's the annual visit of the circus, Ringling Bros., classic stuff, animals and all the works, starts today through Aug. 25, 8 pm, Oakland Coliseum, Nimitz Freeway/Hegenberger Rd., Oakl., 635-7800, \$6.50-\$4.

MASTER VIBIST Lionel Hampton, said to be the originator of the idiom, plays a rare engagement, tonight through Aug. 22, 8:30 pm and 10:30 pm, Bimbo's, 1025 Columbus, SF, 788-0144 for info, \$5.

GAY NIGHT celebrates with the music of Josina, vocalist extraordinaire, 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805.

► **"POINT OF ORDER,"** Emilio de Antonio's excellent recording of the Army-McCarthy hearings of 1954, bring back the past, Parkside Branch Library, 1200 Taraval, SF, 566-4647.

Wednesday

13

► **WAX ARTISTIC** at a batik class, beginners to advanced, sponsored by Community College, bring old washed cotton cloth, semester starts tonight, 7 pm, 518 Frederick, SF, 346-7044, class free, \$3 per semester for dyes and wax.

KUNG FU lives in "Five Fingers of Death," one of the better martial arts movies, 6 pm and 8 pm, Cole Hall, UCSF, 500 Parnassus/3rd Ave., SF, 666-2019, \$1.50/\$1.25 students/\$1 UCSF students, srs.

► **"WOMEN and Financial Planning,"** demystifying the process of insurance, taxes, Social Security, 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

ON YOUR MARX, a triple bill, "Animal Crackers," "Duck Soup" and "Horse Feathers," so hooray for Captain Spaulding, through Aug. 19, Gateway, 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$2, valid one year).

JAMILA directs the Bal-Anat Company of dancers and musicians in an evening of Middle Eastern music and dance, Islam at your feet, 8 pm, Center for World Music, 2640 College, Berk., 548-7777, \$2.50.



► **BAUBLES AND BANGLES** at the crafts, Sunday Aug. 10, all day, Castro

20

FAMILY LIFE, jazz-wise, from the Charles Moffett Family, Oakland-based, playing original contemporary sounds, 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

► **"HANDBOOK** in Motion," a new publication, is demonstrated by dancer/author Simone Forti, 3 pm, University Art Museum, 2626 Durant, Berk., 642-1438.

"**BARREN LIVES**" or "Vidas Secas," a 1963 Brazilian film which recounts the problems encountered by a family forced to migrate, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., 849-2568, \$1.50.

SWISS film "The Invitation," directed by Claude Goretta, one of the best of the recent crop, comes to the Bay Area, today's a bargain matinee, Clay Theater, Fillmore/Clay, SF, 346-1123, \$1.50.

Thursday

14

ONE- Bai hail "Ca Life 8:3 the 800

► **MAC** Mc. Her poe Play SF.

"**FIVE** a dr a fa ano at th The 832 Sat. \$3.5

► **SCEN** nine La The toni Coll Auc 186

► **SOU** Cen rap 250 537

August 9 through 22

Calendar by Kit Green. ► indicates free admission.
Deadline for next calendar: August 13.

Thursday

MAN SHOW of Bruce
lie's films, including the
"All My Life," familiar
stro Street," and "Still
," not to be missed,
0 pm, Canyon Cinema-
ue, SF Art Institute,
Chestnut, SF, 332-1514.

K (otherwise Irwin L.
unkins) and Victor
andez Cruz read their
ry, 2 pm, Merced Heights
ground, Byxbee/Shields,

ON the Black Hand Side,"
ama by Charles Russell about
nily learning to adapt to one
her, plays through Aug. 31
e reliable Oakland Ensemble
ater, 660 13th St., Oakl.,
8030, Thurs., 8 pm, Fri.,
8:30 pm, Sun. 5 pm,
0/\$2.50 students, srs.

E STUDY, a twice-weekly,
-week workshop with Eileen
ue of the Haight-Ashbury
ater Workshop, registration
ght, sponsored by Community
ege, 6:30 pm to 9:30 pm,
atorium, John Adams School,
0 Hayes, SF, 364-7044.

H COUNTY Women's
er holds a drop-in lesbian
very Thurs., 8 pm,
6 Hillary St., Hayward,
2112.



Castro Arts Fair, music, entertainment, high-quality arts and
street from Market to 19th Street, 558-2335 for info.

I singing and stringing at a
music concert with Mike
ner and Tom Hobson,
pm, Lurie Room, Main
ry, Civic Center, SF,
191.

EMBERING George
on on the anniversary of
ath four years ago today,
gram on his life, death
legacy, 8:30 pm, KPFA
M.

A ZUMBA and "The
ity," two films by Carlos
es of Brazil's Cinema Novo
ment, 7, 8:50 and 10:20 pm,
c Film Archive, 2621 Durant,
642-1124, \$2.50 double

S AT NITE get the night
n' for a foot-stomping
n, 9:30 pm, Wild Side
720 Broadway, SF,
460, donation.

Friday

15

► **"A CHINA MEMOIR:** The Other
Half of the Sky," Shirley
MacLaine's report on her visit
to the People's Republic, with a
discussion led by Novella
Simonson, 8 pm, 667 Lytton
Avenue, Palo Alto, 967-2801,
part of women's festival.

LATEST TRENDS in modern
dance, with original dances by
Ellif Jespersen and Linda
Webster, at a repertory concert,
8:15 pm, Foothill College
Gymnasium, Los Altos,
948-8590, \$1.

"THE NIGHT of Counting the
Years" is a well-received film
from Egypt based on an actual
archeological discovery near
Thebes in 1881, 7:30 pm,
SF Museum of Art, Van Ness/
McAllister, SF, 863-8800,
\$1.50/\$1 srs., members.

"VIOLATIONS of Human and
Constitutional Rights in Psychia-
tric Institutions," discussion led
by Wade Hudson of NAPA,
8 pm, Network Coffeehouse,
1036 Bush, SF, 989-6097,
donation.

PSYCHIC BLUES can be beaten,
Allan Cohen tells you how, it's
all mystical and parapsychological,
8 pm, First Unitarian Church,
Franklin/Geary, SF, \$2.

Free for All

NORTH INDIAN music is the topic of a lecture by virtuosi
Nikhil Banerjee and Prakash Ghosh, Aug. 8, 11 am, Center
for World Music, 2640 College, Berk., 548-7777 (lectures
every day, 11 am, topics vary).

BAY AREA WOMEN: An Art Show (part two) has an opening
reception, Aug. 9, 8 pm, The First Majority, 2438 Durant,
Berk., 526-9270. Women-controlled.

RAGAS of North India on bamboo flute accompanied by string
and wind drone instruments, maestro G. S. Sachdev performs
them, Aug. 9, 8 pm, Community Music Center, 544 Capp, SF,
647-6015.

PORTSMOUTH SQUARE will be your oyster after you've
learned to play Chinese Chess at a workshop led by Yu Louie,
every Saturday through August, 1 pm to 3 pm, Chinatown
Branch Library, 1135 Powell, SF, 989-6770.

BEGGARS THEATRE performs its amusing sagas in a sunny
spot, Aug. 9, noon, Washington Square, Columbus/Union, SF,
332-6848.

NEIGHBORHOOD picnic for Potrero Hill at the Potrero View
Fair, entertainment, meet the block, Aug. 9, 10 am, McKinley
Square, Vermont/20th, SF.

ZOO TIME, baby gorilla is still pretty small, it's always good to
go but today is free, Aug. 9, SF Zoo, 45th Ave./Sloat, SF,
661-4844.

BROWN BAG it at an operatic salute to the Chinese archaeologi-
cal exhibit, you can hear them while waiting in line for the ex-
hibit, selections from "Don Pasquale," "Die Fledermaus" and
others, Aug. 9, 11 am, Aug. 10, noon, Bandshell, GG Park, SF,
861-4008.

"MISSA PANGE Lingua" by Josquin, and works of Schuetz and
Dowland, form part of the program of Fifteenth Century Vox
performed by a chamber chorus, Aug. 10, 7:30 pm, Church
of the Advent, 261 Fell, SF, 431-0454.

FANCY FIDDLING and dancing at a performance by the SF
Folk Music Club, Aug. 10, 3 pm, Jewish Community Center,
3200 California, SF, 346-6040.

SOFTBALL to you, SF Opera House vs. Oakland Paramount
Theater, sounds like a great game, Aug. 10, 9 am, Speedway
Meadow, GG Park, SF, 558-4268.

BUDDING filmmakers can show their short films at a session
sponsored by North Beach Community Arts, every Tues.,
Savoy-Tivoli, 1438 Grant, SF, check first with Robert
Wittington, 1434 Grant, SF.

Weekend Events

WEEKEND AUG. 8-10

"WHALE HONEY," a surreal verse play for Shelley, Mary and
Byron, written by poet Dianne Di Prima, with music by John
Herbert McDowell, Aug. 8 and 9, 8:30 pm, Intersection,
756 Union, SF, 397-6061, \$2.

INDIAN KING Satyajit Ray in a film about him and his
work, with Ray's "Tagore," Aug. 8, 9 and 10, 7:30 pm and
9:30 pm, The Yoga Center, 1736 9th Ave., SF, 665-3265, \$1.50.

GET STONED at the annual show of the SF Gem and Mineral
Society, with exhibits, lectures, films and live demonstrations,
Aug. 9, 10 am to 8 pm, Aug. 10, 10 am to 6 pm, The Showplace,
Kansas/8th St., SF, 982-8400, \$1/under 12s free.

REMEMBER WALT at an Open Road program entitled "A Child
Went Forth," a dramatization of Whitman's verse, Aug. 8 and 9,
8 pm, Live Oak Park Theater, 1301 Shattuck, Berk., 841-5580,
donation.

"SYLVIA PLATH," a performance of her poems and her only
play by the Women's Ensemble Theater, Aug. 8 and 9, 8:30 pm,
St. Mark's, 2314 Bancroft, Berk., \$3 (also Aug. 15 and 16).

WEEKEND AUG. 15-17

EAST MEETS EAST at the Second Berkeley World Music Festival,
an extravaganza of sight and sound, continuous entertainment,
informal music, food, films, games and arts and crafts, Aug. 16
and 17, 11 am till late both days, Center for World Music,
2640 College, Berk., 547-7777, \$2.50.

FILMS OF STRUGGLE, "The Murder of Fred Hampton,"
"Frame Up: The Imprisonment of Martin Sostre," and "The
Nationalists: Lolita Lebrun and the Puerto Struggle for Inde-
pendence," benefit for Prisoners Support Organization, Aug. 14,
8 pm, La Pena, 3105 Shattuck, Berk.; Aug. 16, 8 pm, Mission
United Church, 23rd/Capp, SF, 549-0216 for info, \$1.25.

OPERATION CONCERN holds a benefit, funds for clinic
specializing in treatment of sexual minorities, volunteer cast
performs "Wizard of Oz," Aug. 15-17, 8:30 pm, Kabuki
Theater, Post/Webster, SF, 824-8664, \$7.50-\$5.50.

WEEKEND AUG. 22-24

DANCE GALA, the Bay Area's best groups, Dance Spectrum,
Xoregos Performing Company and Pacific Ballet present a
joint evening of some of their latest works, one night only,
Aug. 23, 8:30 pm, Palace of Fine Arts, 3301 Lyon, SF,
626-1351/824-5044, \$7.50.

GUITAR FIENDS might enjoy the 1975 Guitar Center
Trade Show, latest models, demonstrations, music, surprise
guests, Aug. 22-23, evening performances by Les Paul,
8 pm; Aug. 23 and 24, noon to 6 pm, trade show, Great
American Music Hall, 859 O'Farrell, SF, 885-0750 for
info and ticket prices.

BLACK THEATER program presents "A Raisin in the Sun,"
by Lorraine Hansberry, directed by Opal Brown, Aug. 22-24,
8 pm, Foothill College Theater, Foothill College, Los Altos,
948-4444, call for ticket prices.

► **SUMMER BEST**, the Third Annual San Francisco Blues
Festival, nine top Bay Area groups including Charlie
Musselwhite, Sonny Rhodes, Dave Alexander and Jimmy
McCracklin, Aug. 23 and 24, McLaren Park Amphitheater,
Mansell Ave., off Bayshore Freeway, SF, 558-2335 for
info.

EIKOH HOSOE presents a talk and show of his photographs,
Aug. 12, 7:30 pm, SF Art Institute, 800 Chestnut, SF,
771-7020 (also Brent Sikkema, Aug. 19).

COUNTRY BLUES and harmonica songs from down-home
Steve Parness, Aug. 12, 8 pm, Ortega Branch Library, 39th/
Ortega, SF, 681-1848.

"THE LEAF BOOK" author Ida Geary begins another course
on "Plant Printing and Identification," get to know your native
Californians, registration Aug. 13, 10 am, Fort Point Promenade
Classroom, Bldg. 672, GG Promenade between Coast Guard
Station and Crissy Field, take Muni bus 28 direct, bring bag
lunch and hand lens, 626-0996/556-1693 for info.

OPEN POETRY reading for women only, Aug. 13, 7 pm to 9 pm,
First Majority, 2438 Durant, Berk., 526-9270.

RUMMAGE around at a grand rummage sale, Aug. 14, 10 am,
Hall of Flowers, GG Park, SF, 558-4268.

MARIONETTES, hand puppets and giants can be yours for the
making at the Haight-Ashbury Puppet Workshop, sponsored by
Community College, every Thursday, 2 pm to 5 pm, registration
Aug. 14, 2 pm, Haight-Ashbury Arts Workshop, 518 Frederick,
SF, 346-7044 (materials cost \$4 per semester).

UPSTAIRS GALLERY holds a reception for Peter Van Riper
and Simone Forti and their new exhibit, Aug. 15, 5 pm to 8 pm,
1457 Grant, SF, 864-9244 for info.

SMOKE DRAWINGS, photographs and other media by Judy Todd
are on exhibit through August, Women's Center, Bldg. T-9, UC
Berk.

SYMPHONIC VARIATIONS, the SF Symphony joins forces with
pops maestro Arthur Fiedler for a concert of Grieg, Jerome Kern,
Rimsky-Korsakov and Rossini, get there early, Aug. 17, 2 pm,
Stern Grove, 19th/Sloat, SF, 861-6240 for info.

"HERE AND THERE," a combination film/live performance
by John Gillen in the "Performance/Art/Artists" series, Aug. 19,
2 pm, University Art Museum, 2626 Durant, Berk., 642-1438.

ACOUSTIC guitar and original songs from Laura Eliot, Aug. 19,
7 pm, Ortega Branch Library, 39th/Ortega, SF, 681-1848.

RAGTIME stuff, Scott Joplin and some Gershwin too, played by
Steve Traverse at a brown bag concert, Aug. 20, noon, Civic
Arts Theater, 1641 Locust, Walnut Creek, 935-3300, ext. 257.

"SEXUALITY and Women," a presentation and discussion by
the Women's Sexuality Institute, Aug. 20, 7:30 pm, Berkeley
Women's Center, 2112 Channing, Berk., 548-4343.

"HARRIET TUBMAN," a film with Ruby Dee and Ossie Davis,
shows Aug. 20, 6:30 pm and Aug. 21, 3:30 pm, Lakeview
Branch Library, 550 El Embarcadero, Oakl., 451-1610.

"PROFILE IN MUSIC: Beverly Sills," the incomparable opera
diva, in an interview with Bernard Levin, also performing arias,
Aug. 17, 4:30 pm, KQED Channel 9.

FEMINIST Women's Health Clinic presents a tape on "Women/
Controlled Abortion," Aug. 18, 8:30 pm, Community Access
Television, Cable Channel 6, 444-7664 for more info.

► **SHARING THE BILL** at the Gala Galactic Extravaganza are
Fools Unlimited, Joan Merwin and Celia McCarthy, a mime and
clown duo, catch their antics Aug. 16 and 17, 10 am till late, Live
Oak Park, Shattuck/Berryman, Berk., 527-8259 for info.



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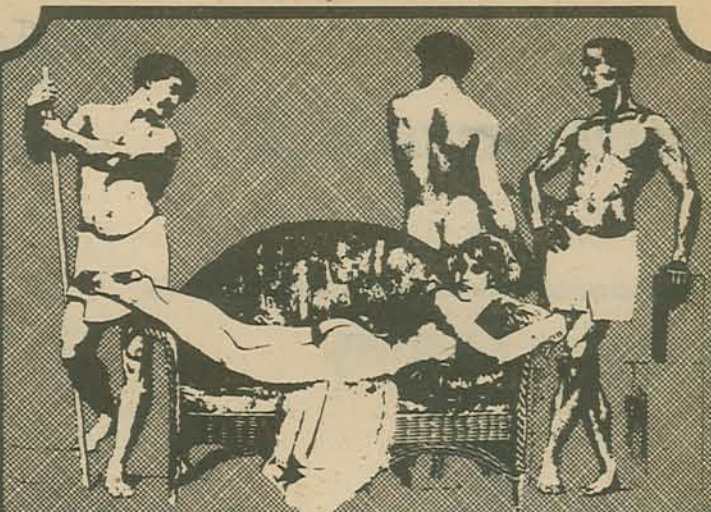
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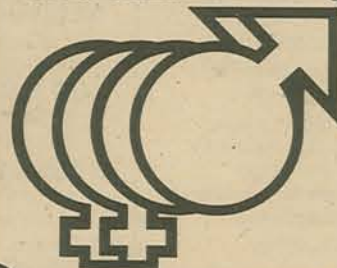
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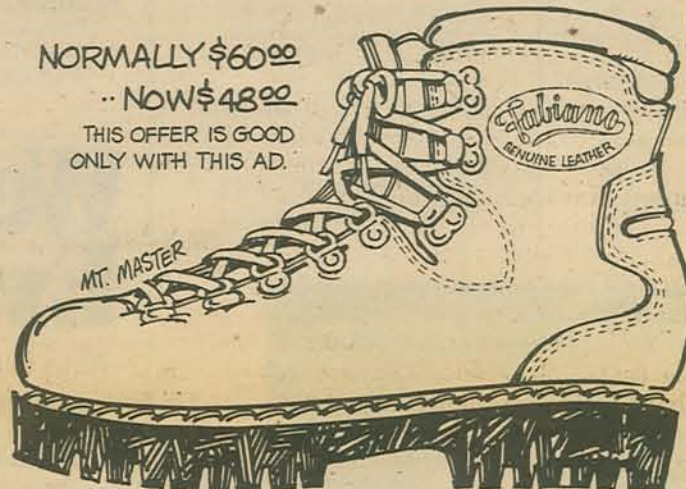


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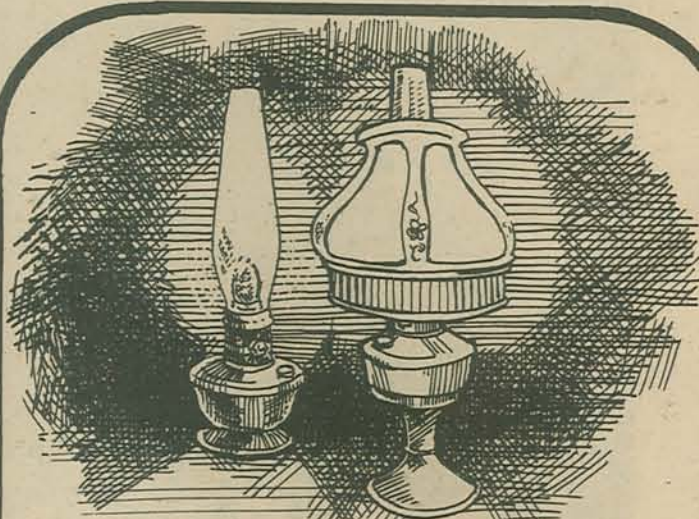


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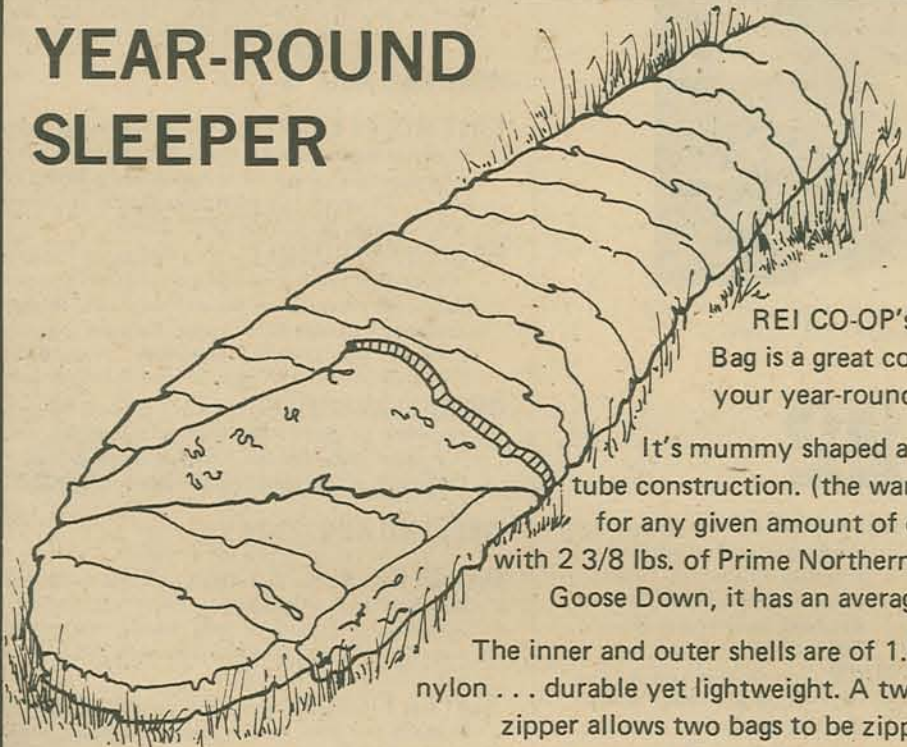
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Savings & Loan Associations

A survey of free services and extra savings

Research by Patricia Ohmans and Barbara Francis of the Guardian's Summer Investigative Reporting Project.

If you have \$10 to \$1000 to invest, one of the best, safest and most productive places to put it is in a savings and loan account.

An S&L account for many reasons may be more inconvenient than a savings account in a bank (banks have more branches in more neighborhoods), but it pays more interest, is as safe as a bank and offers many more fringe benefits.

All Bay Area savings and loans we surveyed during the last two weeks of July pay more interest than any bank. On passbook accounts, S&L pay 5.25%, banks only 4.5 to 5%. On 90-day deposits, S&Ls pay 5.75%, banks only 5 to 5.5%.

Gil Rusk, United California Bank vice-president and public relations manager, admitted, "Savings and loans can pay a higher interest rate on savings," but he stressed, "banks are more convenient because they are full-service organizations with everything in one place." A public relations representative from the Bank of America added that in granting consumer loans they often look more favorably on customers with B of A savings accounts.

"The actual interest rates on savings accounts are deceptive," said J. B. Moore, co-director of Consumer Action's Banking Project. "Regular passbook accounts at savings and loans only pay ¼% more than banks on the surface, but when you consider the method of computing interest and the absence of other charges, the difference is far more than that."

"In our research for the book *Break the Banks*," Moore said, "Consumer Action found banks were notorious about not telling their customers about charges on savings accounts. Typical banking gimmicks to strip away your interest include no interest on small accounts, charges for excess withdrawals, and penalties for closing your account before a certain time period has elapsed. You can earn up to 50% more on your money at a savings and loan."

Coupled with the higher interest rates is an amazing collection of free services available either to all savings and loan customers or to all persons maintaining minimum balances: safe-deposit boxes, traveler's checks, money orders, checking accounts at cooperating banks. (See chart for details about individual savings and loans.)

But that's not all. Fidelity, City Center, First Federal, American and Homestead provide free notary public services to all their customers. In addition, the following provide free document copying: Fidelity, City Center, Cal Western, Chinatown Federal, Imperial, Bell Savings, Oakland Federal, Bayview Federal, Franklin, Pan American, Civic Federal and Home.

Many offer a host of more exotic free services. One of our favorites is the monthly series of free Saturday morning movies offered by Cal Western's three SF branches at neighborhood theaters. Tickets may be picked up by anybody, customers or not, at Cal Western offices, 201 West Portal, 2000 Chestnut or 600 Clement. Other savings and loans offer one or more of the following: credit cards, emergency cash, translation services, merchandise discounts, payroll savings, trust and deed, income planning, monthly interest checks, insurance plans, retirement plans, crime prevention, income tax help, travel clubs, car rental discounts and book clubs.

In deciding where to put your savings account, the following suggestions should help:

	Min. Dep. for 5¼%	Min. Dep. for 5½% Certificate	Min. Bal. for Free Checking	Min. Bal. for Free Safe-Deposit Box	Min. Bal. for Free Traveler's Checks	Min. Bal. for Free Money Orders
American	\$ 5	\$ 500	\$2500	\$1000	\$1000 ²	\$1000 ²
Bayview Federal	\$50	\$1000	\$1000	N.A.	0	0
Bell	\$ 5	\$ 500	\$1000	\$1000	\$1000	\$1000
California	\$ 5	\$ 100	\$2500	\$5000	\$1000	\$1000
California Federal	0	\$ 100	N.A.	\$2500	\$1000	\$1000 ²
Cal Western	\$ 5	\$ 500	\$1000	\$1000	\$1000	\$1000
Chinatown Federal	\$ 5	\$ 500	\$2500	\$2500	\$1000	\$1000
Citizens	0	N.A.	\$2500	\$1000	\$1000	\$1000
City Center Federal	\$ 1	\$ 1	\$2000	\$2000	0	0
Civic Federal	\$ 5	\$1000	\$2500	\$1000	\$1000	\$1000 ²
Fidelity ¹	0	\$ 500	\$2500	\$2500	\$2500	\$2500
First Federal	\$ 5	\$ 500	\$2500	\$ 35	0	0
Franklin	\$ 5	\$1000	\$1000	\$5000	\$1000	\$1000 ²
Gibraltar	\$ 5	\$1000	\$2500	\$1000	\$1000	\$1000
Golden West	\$ 5	\$ 500	\$1000	\$2000	\$1000	\$1000 ²
Great Western	\$ 5	\$ 500	\$2500	\$1000	\$1000	\$1000 ²
Home Savings	0	\$1000	\$2500	\$1000	\$1000	\$1000 ²
Homestead	\$ 1	\$1000	\$2500	\$2500	0	0
Imperial	\$10	\$ 500	N.A.	\$5000	\$1000	\$1000
Northern California	0	N.A.	\$2500	\$1000	\$1000	\$1000
Oakland Federal	\$ 5	\$ 500	\$2500	\$1000	\$1000	\$1000
Olympic Federal	\$ 5	\$1000	\$1000 ⁴	\$1000 ⁴	\$1000 ⁴	\$1000 ⁴
Pan-American Federal	\$ 5	\$1000	\$2500	N.A.	\$ 500	\$ 50
San Francisco Federal	\$ 1	\$1000	\$2500	N.A.	\$1000	\$1000
Security	\$ 5	\$ 500	\$2500	\$2500	\$1000	\$1000
State	\$10	\$ 500	\$2500	\$1000	\$1000	\$1000
Twin Pines Federal	\$10	\$1000	N.A.	N.A.	\$1000	\$1000
United Federal	\$ 5	\$ 500	\$1000 ³	\$1000	\$ 500	\$ 500
World	\$ 5	\$ 500	N.A.	\$2500	\$1000	\$1000 ²

1. Special Silver Savings account, same interest penalties as certificate but no minimum balance.
2. Limited service.
3. Also offered with \$500 balance if chance account will eventually be built up to \$1000.
4. Only at Montgomery St. branch, minimum balance required at the Polk and Taraval branches.

N.A. means service not available.

1. If you have money you won't need for at least three months, put it in a 90-day certificate that pays 5.75% (effective rate of 5.92%). Fidelity, City Center, Cal Western, California Savings and California Federal all have certificates for \$100 or less. Caution: Early withdrawals result in loss of interest; the actual penalty depends on when the withdrawal is made and the type of certificate.
 2. All savings and loans offer one-year certificates that pay 6.5% (effective rate of 6.72%), which are sold in multiples of \$1000.
 3. If you don't write many checks and only have a little money to save, choose a savings and loan that provides all its customers with free money orders you can use to pay bills: City Center, First Federal, Bayview, Federal, Homestead.
 4. If you write a lot of checks, free money orders may not be worth the hassle. If you have \$1000 to sock away, check the chart for one of 11 savings and loans that will give you a free checking account at a cooperating bank.
 5. All savings and loans we surveyed offer passbook loans. You can borrow up to 90% of your balance, use your account as security, take a year or more to repay, and pay low interest on the loan. This is useful if you don't want to disturb your savings to purchase a car or major appliance. While the interest rate on your loan is never more than 2% above the interest on your savings, the following charge only 1% more: Fidelity, City Center, United Federal, Homestead, Pan American, Northern California, Twin Pines.
 6. Most savings and loans provide free bank-by-mail service for their customers. Great Western, the one exception, requires a minimum balance of \$1000.
- For more details on savings and loans and how their accounts compare with those offered by commercial banks, send \$3.30 for the revised edition of Consumer Action's *Break the Banks* to 26 7th St., SF 94103.

BARGAINS

INEXPENSIVE DINNER. Communion, a nonprofit vegetarian restaurant, offers an excellent meal for \$1 that includes bread, vegetables, bean soup, rice, chutney, sweet, yogurt or milk. No limit on seconds, but no talking or smoking allowed. Open Monday through Friday from 11 am to 2 pm and 5:30 pm to 8 pm at 1123 Folsom St., SF. . . **EYE EXAMS.** The UC Berkeley School of Optometry provides eye examinations conducted by medical students for only \$5. An ophthalmologist is available for consultation. Glasses themselves run \$40-\$60. Call 642-5761 for an appointment at least three weeks in advance. . . **ENCYCLOPEDIA REFUNDS.** Bulletin to purchasers of the Standard Encyclo-

pedia: You have until Aug. 10 to file for refunds if the Standard door-to-door salesperson misrepresented the purpose of the visit. The refund is yours if he or she said the aim wasn't to sell encyclopedias but to get cooperation in an advertising and promotion program. Contact the State Attorney General. Attn: John Porter, Civic Center, SF, 94102. . . **SAN FRANCISCO TUTORIAL SERVICE** garage sale to benefit its city-wide non-profit tutoring service. Free refreshments, 1996 Fell St., SF, Aug. 16 and 17, from 10 am to 6 pm. Call 681-4095. . . **BARGAIN BOOK ROOM.** B. Dalton, Kearney/Sutter, SF, opens a special room for publishers overstock and other low-priced books on Aug. 11. Open Monday through Saturday from 9 am to 6 pm. . . **FOOD TIPS.** University of California Cooperative Extension program will run booths on food buying, food preservation, nutrition and home gardening at the SF Farmer's Market, 100 Alemany, Aug. 13 through Aug. 16, from 10 am to 4 pm. . . **FREE ADULT CLASSES.** Hundreds of SF Community College classes start Aug. 13 at locations throughout the city. For a schedule call 863-0826. Enroll on the first day of class.

BATTLES!

FOOD STAMP DISCRIMINATION. Byrne Fine Food at 1860 Polk and 3201 Divisadero have established express lines that exclude food stamp customers. Gordon McMaughan, of the Department of Agriculture, told the Guardian that this violates federal regulations. Call the Polk St. store manager Steve Stover at 771-3866 and demand that he open the express line to food stamp customers. . . **COFFEE.** General Foods is the first company to stop using trichlorethylene, which causes cancer in mice, to extract caffeine from coffee. Congratulations. . . **GROCERY PRICES.** SB 261 requiring markets to mark prices on each item on the shelf reaches the Assembly Finance, Insurance and Commerce Committee on Aug. 11. Send letters of support to the committee, State Capitol, Sacramento, 95814.

Superbargains

LUNCH

Ratto's, 20th/Folsom, SF, has excellent low-cost sandwiches to go, such as cheddar cheese on a French roll with lettuce, tomato and pickle - 40¢.

CHEAP GAS

Mohawk, 3889 Castro Valley Blvd., Castro Valley: regular 54.9¢, premium, 58.9¢. Mobil, Ocean/San Jose, SF: regular, 55.9¢. Olympic, Pacheco/19th Ave. and Geary/25th Ave., SF: premium, 59.9¢.

MEAT

Beef, ground, lb. (Farmers, 1755 Geary, SF) 77¢ Aug. 12
Beef, chuch steak, lb. (Safeway) 88¢ Aug. 9
Beef, corned brisket, lb. (Petrini's) 79¢ Aug. 10

PRODUCE

Cucumbers (El Rancho Super) 9¢ Aug. 12
Apples, Gravenstein, lb. (Tower) 3/\$1 Aug. 10
Cantaloupe, ea. (Bell) 4/\$1 Aug. 12
Carrots, lb. (El Rancho Super) 9¢ Aug. 12

MISCELLANEOUS

Split peas, lb. (Co-op: East Bay; Marin; Bay/Mason, SF) 21¢ Aug. 10
Cheese, mild cheddar (Co-op) \$1.26 Aug. 10
Eggs, large, doz. (Sutro Super, Laurel Super) 59¢ Aug. 10

Superbargains is a compilation of best buys in staples such as food, banking, gas and clothes. If you know of lower prices contact the Recession Notebook, 1070 Bryant St., SF, 94103. Businesses whose addresses are not listed are either in the phone book or part of a chain. Date is the last day of sale. -K.M.

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 96 South Second Street San Jose 275-6169
 1110 K Street Mall Sacramento 916-442-5142

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BY CATHY LUCHETTI AND
KATHIE SALTZSTEIN

No more apologies for San Francisco's night-life. Contrary to what they may say in Los Angeles, the sidewalks here are not rolled up at 10 pm. In fact, late-night San Francisco is bursting with things to do. All-night discos blare rock music into the fog. Smoke-filled after-hours clubs have bands that play until either they or you drop from exhaustion. All-night eateries packed with patrons offer food from pizza to oysters.

Sure, it gets dark out, and you can't buy yourself a pair of socks at Macy's, but the things that you can do in the wee hours of the morning usually turn out to be adventures. There's Chinatown/North Beach till after four, or Castro, Polk and Folsom Streets for early-morning dancing. The produce market starts up around four with lots of jocular back-slapping and the fresh smell of wet vegetables. The fishing boats pull out to sea at 5 am accompanied by seagulls and the sound of foghorns. But the best part of life after midnight is the people who live it. Bakers, barkers, pressmen, truckers—these are the people who work by night and sleep by day. The city is full of them, and they all have stories to tell.

"I'm not a sleeper," says Lino Bellomo Jr., an all-night Sunset Scavenger driver. "If I get more than three hours' sleep I'm punchy as a toad." He pulls his cardboard recycling truck to a stop in front of a neatly stacked pile of boxes. It's 3 am and a faint sound of snoring fills the air. A wino is zonked out in one of the boxes. It's the same thing every night: the driver has to shake him awake, empty him out and hope he finds another place to crash for the night.

Down the street an all-night cafe glows in the dark. Most drivers avoid it like crazy because after midnight it's crammed with panhandlers. If one gets a nickel, the rest descend in a ragged horde to beg, threaten and cajole the same. On the corner of Taylor and Geary a man stands talking to himself. He gestures a lot, strikes poses and laughs with glee as he walks away.

Meanwhile, a heavy duty spray truck moves like a beetle down the dark streets, watering potted plants and trees. Owner Frank Streeter can trace the waves of destructiveness that wash over the city by the damage done to the trees. "It's worst of all on Castro and Polk streets," he says, shaking his head. "Trees ripped, pulled out, slashed. I can't understand it."

The Mission: where all-night taco stops that sport year-round Christmas decorations and dusty moose heads (La Rondalla) challenge more sedate places like the Guadalajara de Noche on into the early hours. At Mission and Geneva, the Ghetto, an after-hours club, opens its doors, and patrons spill out onto the sidewalk, decked out in big brims, leopard-skin coats, tuxes and double-breasted suits. "Night people are mellow, laid back," Bellomo says. "They function at a different level." Out there is a city full of turned-around people who sleep by day and work by night.

The trucker, for example. White-line fever turns epidemic after midnight when the 18-wheelers (big rig drivers) slide down the spaghetti pole (freeway interchange) dodging Smokey Bear (cops) or Evel Knievel (motorcycle cops with radar). To stay awake they shout curses back and forth over the radio, screaming, "Number Two you! Son of a Number Seven!" This is truckers' argot: each curse is keyed to a number because



PHOTO BY RICK GROSSE

AFTER MIDNIGHT!

A night owl's guide to nocturnal restaurants, midnight snacks, boogie into the wee hours, insomniac diversions, crisis centers and recorded messages you can dial at 4 am. Plus: a portrait of the night people.

explicit profanity over short-wave is illegal.

Hungry truckers go to Yolanda's Cafe, heart and stomach of South San Francisco's produce terminal. Yolanda, the founder and namesake, was once Lawrence Welk's champagne lady. Now the roost is ruled by Mamie Crescenti, whom the men call Mother Hen.

'You can't chase girls'

"We're like one happy family in here," she says, her hair piled on her head, lipstick shining. "The men are wonderful. I'm big sister to everybody, even Banana King Louie and the Greengrocer. We're all crazy in here. You have to be crazy to work these hours."

"You're sopping wet today, boy," she says to one hefty trucker.

"You're a smart one," she says to another, poking him in the ribs. "You got a brace for your back, just like I told you to."

"These guys are wonderful," she says. "I don't get tips working at night, so for my birthday the men bought me four new tires. When I came here they were a cussing bunch. I told them I was a lady. Now they say, 'Hey, watch out, Mamie's here.' It's hard to get mad at them."

Joe Marion enters. "I'm late," he exclaims as he looks at the clock. It's 2:30 am. He pours coffee, and sits down to look over the racing form.

"It's our Bible," he says, waving it in the air. He's a produce buyer for Byrne's Fine Foods.

"I've been doing this since I was a kid. I love it. There's something different every day. You could call us the night stalkers. Night people, we're a whole different breed. Some of the guys go home in the morning and watch soap operas, they become soap opera addicts."

"Young kids don't want this anymore. It's a tough life, getting up early. You can't chase girls at night. You get young guys to work here because their fathers do, that's the only reason. It's an Italian family tradition."

Night driving is smooth driving. The streets are clear, the lights are timed and the cops are generally less demanding. Lorraine, a driver with Associated Cabs in Oakland, picks up the pace and flies through the deserted streets. Why all the haste? "I'm afraid of the dark, actually," she grins. Between jobs the taxi drivers try "spotting," an early-hours game played only by the pros. They watch a customer walk by. They note the dress, luggage, face and style. Then they place bets on the person's neighborhood. "I'm not wrong often," says Mike Grosse, a driver with Yellow Cab. "Once I missed because the lady had just moved."

Alcohol turns to soda pop after 2 am, but the beat goes on at the after-hours dance halls sprinkled throughout

the area. Places like The Shed on Market Street spin out tape after tape of loud sound, while Casuals on the Corner at Jack London Square in Oakland wears out a live band a night. Casuals manager Juan Gonzales compares his life to a big party. "Other people work all day and then go out at night," he says. "But I stay home all day and then get paid for going out at night."

Meanwhile at Cochran's Pool Hall, Andy Thames, desk man, rents the tables and sells beer and sandwiches. Pool-room hustling? "I love the life," he says. "There's lots of easy games. Men get a bonus at work and come here to celebrate. Then they get wiped out. It's cool. I just hope I'm the one who hits the easy mark. I work here, so I get priority on these guys." He likes the first of the month, when the welfare checks come in. "At one time this was the pool hall of the West Coast," he says. "Minnesota Fats even shot here."

Blurred and bloodshot eyes

Joe Scharff at the 7-11 store in Mill Valley calls himself the only bartender who's around all night. "We get lots of regulars," he says. "Neighborhood people who come in ten or 12 times a night buying food at outrageous prices. They're here because they're lonely. Early-hour stoners stumble in and say, 'Wow, it's bright in here.' They buy three boxes of baggies and then you know what's going on." One night he heard a loud crash and looked up to see a Volkswagen come through the window. A girl got out. "Wow, I really blew it," she kept saying. He sees a lot of shoplifting, too. "Two big guys come in the middle of the night. One buys potato chips while the other exits with a big bulge in his coat. I'm not going to risk my life for two dollars' worth of beer, though," he states. Rock musicians come in. So does the lead violinist of the SF symphony. "At first I thought he was a waiter, with his white tie and dickie," says Scharff. People who get lost use the 7-11 to find a motel, drug store, crash pad or pharmacy. "This place is a real community service," he adds.

KPFA disc jockey Chris Potter carries three loads of records up the stairs: Aretha Franklin, Albert King, Esther Phillips, Otis Redding, BB King.

"I play the music I love because I couldn't get other disc jockeys to play it." Her voice is slow and husky; unlike that of a slick professional.

Who listens at these hours? Insomniacs and late-night workers. Chris gets calls and letters from cops, artists, toll takers, computer operators, doctors, the Navy, postal workers, firemen. But the greatest response comes from San Quentin, where her show is the only one on KPFA allowed on the prison radio.

"Blues is the music on which I cut my teeth," wrote one fan. "Some of the sides you played removed me from San Quentin and took me back to my childhood in Louisiana."

If the night has a thousand eyes, then they are blurred, bloodshot and belong to the city's public servants who work from midnight to dawn keeping the city in shape. There is the 12-man crew of the Public Works Department that springs to life when your pipe springs a leak ("but only if the leak is on city property," cautions gateman James Kiser).

Electricity out at 2 am? PG&E trouble-shooter Pete Gianini says, "I can be up a pole in the wind and rain in the middle of the night and a transformer blows oil all over me. I climb those poles wearing a body belt: a 200-pound harness of

continued next page

continued from previous page
tools, heavy rubber boots and gloves to prevent shocks, but I still get them—12,000 volts. I can taste my fillings for a week.”

Also active are the dredge and tugboat teams from the SF Port Authority. The dredge sifts silt from between the piers and dumps it by the light of the moon into a deep hole south of Alcatraz. Tug man Fred Girard recalls cruising by at the exact moment a star-gazing family of tourists accidentally gunned their car and hurtled over the side of the BART ventilation pier. They landed wheels-up in the water, just in time for the tug to perform a daring rescue. “Otherwise,” says Girard, “it’s pretty quiet out here at night.”

While part of the world sleeps and part of the world works, another segment of our society is poisoned, shot, stung and run over — the pets. And their problems usually end up on the door of the Berkeley Animal Shelter Emergency Clinic in Berkeley. It is open 24 hours a day, although technician Jerry Glover cautiously bolts the door after midnight and opens up only to people who have called ahead. His biggest headache is convincing early-morning callers that their pet’s case isn’t an emergency: “Even at \$20 a throw,” he says, “they want to come down and find out why their dog has been drooping for the last two weeks.”

John Hanson is the live-in keeper at Knowland Park’s Baby Zoo, and he compares his duties to those of a nurse on a pediatric wing. From midnight to dawn he bottle-feeds baby elephants, soothes homesick tigers and keeps the peace in the monkey cage. Since the animals only sleep for a few hours at a time, the zoo at night is a squealing cacophony of sighs, snorts, chatters and moans. “Sleep?” he asks. “When would I do that?”

A night owl guide

BY SUSAN AUMILLER

Night owl cuisine

If some night you find yourself behind schedule to the point where it’s one o’clock in the morning and you’re just getting around to supper, it may appear at first glance as if you’re out of luck as you cruise down darkened streets. But if you just know where to look you can find a host of eating place, from Mexican to Chinese to soul food, ready to take your order.

PIZZA/ITALIAN

O Solo Mio, 2031 Chestnut, SF, 931-9008. Fri.-Sat. till 1:30 am. Crowded, but great pizza.

Pauline’s Pizza Pie, 3259 Mission, SF,

648-1545. Tues.-Thurs. till 1:45 am; Fri.-Sat., 2:45 am.

Sausage Factory, 517 Castro, SF, 626-1250. Daily till 1 am. pizza and Italian specialties.

Toto’s, 2625 Mission, SF, 826-8686. Wed.-Sat., 12:30 am (take-out till 12:45 am).

Giovanni’s, 2420 Shattuck, Berk., 843-6678. Sun.-Thurs., 1 am; Fri.-Sat., 2 am, Italian dinners and pizza, high prices.

La Val’s Gardens, 1834 Euclid, Berk., 843-5617. Fri.-Sat., 2 am. Live music downstairs.

Pizza Haven, 2440 Bancroft, Berk., 843-8476. Fri.-Sat., 2 am. Fairly low prices, good pizza.

Ravazza’s, 4073 San Pablo Ave., Emeryville, 654-2334. Daily till 2 am. Pizza, Italian specialties, steamed clams.

SANDWICH AND OMELETTE GENRE

Family Pharmacy, 4344 California, SF, 668-7755. Fri.-Sat. till 2 am. The atmosphere is comfortable early Sixties coffee house; the menu includes sandwiches, omelettes, crepes, ice cream sundaes, coffee, tea, desserts. On weekends there is live acoustic music (folk, flamenco).

Zador’s, 1505 Northpoint, SF, 563-7319. Beginning soon (call first), a nightly midnight brunch (omelettes and the like), midnight-4 am, drinks till 2 am.

Cheshire Cat, 1832 Euclid, Berk., 845-8707. Weekdays till 1 am; weekends, 2 am. Sandwiches, hot dishes, good selection of beer.

The Haven, 2399 Shattuck, Berk., 548-4032. Wed.-Sun., 2:30 am. Sandwiches and omelettes.

COFFEE HOUSES

Enrico’s, 504 Broadway, SF, 392-6220. Nightly till 3 am. Great coffee and related concoctions.

Le Bateau Ivre, 2629 Telegraph, Berk., 849-1100. Fri.-Sat., 1 am. Coffee, tea and desserts, intimate atmosphere.

Ocean View Cafe, 1827 San Pablo, Berk., 548-1761. Before midnight this place is better known as Freight and Salvage. After the F&S entertainment is over and the coffee house is straightened up, the doors reopen as Ocean View, Wed.-Sun. nights till 5 am. Breakfasts, pastries, coffee, checkers, chess, sometimes informal music.

Rockridge Tea Tavern, 5239 College, Oakl., 652-1400. Weeknights till 1 am; Fri.-Sat., 2 am. Coffee, tea, delicious desserts. The mood is always different, the food always good.

COFFEE SHOPS

Grubstake II, 1525 Pine, SF, 673-8268. Open 24 hours.

Hunt’s, 2400 Mission, SF, 824-3302. Open 24 hours. Regular coffee shop menu and doughnuts.

Market Grill, 1950 Jerrold (near SF Produce Terminal), SF, 647-9732. Opens at 2 am, coffee and sweet rolls till 5:30 am, then the regular menu, including homemade soup, is served.

Tilt, 2045 Jerrold, SF, 648-9963. Opens at 2 am serving soup and sandwiches.

Yolanda’s, Golden Gate Produce Terminal, South San Francisco. Opens at 2 am. Breakfast menu, sandwiches, fresh salads.

Hy’s, 3770 Telegraph, Oakl., 652-2390. Open 24 hours. A little funky sometimes, and the food isn’t great, but it’s always open.

Merritt Coffee Shop and Go Bar, 203 East 18th St., Oakl., 444-8680. Open 24 hours, coffee shop menu plus fried chicken and ice cream.

MEXICAN

Guadalajara de Noche, 2981 24th St., SF, 647-9926. Weeknights till 2:30 am; Fri.-Sat., 3:30 am.

Spanish Pavillion (Pabellon Espanol), 3115 22nd St., SF, 285-0690. Fri.-Sat. till 2 am. Spanish dishes.

La Rondalla, 901 Valencia, SF, 647-7474. Nightly till 4 am. Moose heads on the wall, year-round Christmas decorations, standard Mexican fare; bar till 2 am.

La Mancha, 329 Franklin, Oakl., 832-2998. Open till 4 am, Mon.-Fri.

Mexicali Rose, 547—7th St., Oakl., 451-2450. Nightly till 3:30 am.

Monterey, 534—7th St., Oakl., 763-6191. Open 24 hours.

SOUL/BARBECUE

Do-City, 475 Haight, SF, 626-6814. Daily till 3 am. Take-out fish, ribs, links, chicken; delivery service.

Vic & Betty’s Soul Bar-B-Que, 2598 San Bruno, SF, 468-0544. Fri.-Sat., 3 am. Specialty: oyster loaf; delivery service.

The Albertine, 2649 San Pablo, Berk., 841-8026. Open all night Fri.-Sat. Good Southern cooking.

Everett and Jones’ Barbeque, 1955 San Pablo, Berk., 548-8261. Sun.-Thurs., 3 am; Fri.-Sat., 5 am. Hot links, ribs.

CHINESE

Sam Woh Restaurant, 813 Washington, SF, 982-0596. Nightly till 3 am. If you have been there, you know; if you haven’t, you should go.

Good Earth Cafe, 815 Washington, SF, 982-1779. Nightly till 2 am.

Jackson Cafe, 640 Jackson, SF, 986-9717. Nightly till 3 am.

Kum Hon, 655 Jackson, SF, 982-1636. Open till 3 am except Thurs.

Peacock Cafe, 870 Washington, SF, 391-0914. Open 24 hours.

Sai Yon, 641 Jackson, SF, 989-3814. Nightly till 5 am.

Universal Cafe, 826 Washington, SF, 982-785 982-7855. Nightly till 2 am.

Woey Loy Goey, 699 Jackson, SF, 982-0137. Nightly till 4 am.

MORE FOOD

Lefty O’Douls, 333 Geary, SF, 982-8900.

Nightly till 12:45 am. Hoffbrau and bar.

Solomon’s, 424 Geary, SF, 776-3525. Daily till 3 am. Kosher delicatessen, enticing window display, something like being in New York.

Tommy’s Joynt, Geary/Van Ness, SF, 775-4216. Nightly till 2 am. Hofbrau and bar.

Mostly indifferent food, good homemade fettuccine.

Owl and Monkey Cafe, 1336 9th Ave., SF, 664-9892. Till midnight Sun.-Thurs., 2 am Fri.-Sat. French country salads, quiche, pate.

Ice Creamery, 3276 Lakeshore Ave., Oakl., 839-6161. Fri.-Sat. till 1:00 am. Fenton’s ice cream, great sundaes.

Spenger’s Fish Grotto, 1919 4th St., Berk., 845-7771. Open till 1 am, but must be there by 12:15 am to be served, fantastic sea food, low prices, enormous crowds.

Help!

Did your dog just jump out the third story window from howling at the moon? Were you so enraged at the 87th commercial on the late late show that you smashed your fist through the TV screen and now you’re bleeding arterially? Don’t panic—the Bay Area is full of all-night crisis services just waiting to leap into action over your latest trauma.

24-HOUR SWITCHBOARDS

Haight-Ashbury Switchboard, SF, 387-7000.

A complete service, information on crash pads, jobs, legal aid, drugs, free clinics.

Damien, SF, 992-5600. You can talk about any relationship problems; also a referral service.

Berkeley Free Clinic, 548-2570. Switchboard for referrals, crisis, drug problems.

DENTAL

San Francisco General Hospital, 22nd/Potrero, 648-8200. Ask for the emergency dental clinic; extractions available for persons in pain.

DRUG CRISIS

SF Drug Hotline, 752-3400. 24 hours. Referrals; trained staff.

Narcotics Anonymous, SF, 893-2686. A 24-hour answering service, with a list of people to talk to.

Mt. Zion Medical Center, 1600 Divisadero, SF, 567-6600, ext. 631. Westside Crisis Clinic, 24-hour psychiatric service.

New Bridge, 1820 Scenic Ave., Berk., 548-7270. To stay there you have to check in during the day, but they will answer phone calls at night and give referrals.

Herrick Hospital, 2001 Dwight Way, Berk., 845-0130, ext. 481. A private hospital with 24-hour emergency room, limited psychiatric service.

MEDICAL AID—HOSPITALS

Most city and county hospitals offer 24-hour emergency services, with their fee based on your ability to pay. Private hospitals also have emergency rooms but they’re expensive.

San Francisco General, 22nd/Potrero, 648-8200.

Medical Aid stations. Six throughout the city; call city ambulance number, 431-2800.

Highland General, 1411 East 31st St., Oakl., 534-8055.

MENTAL/PSYCH/STRESS AID

Langley-Porter, 401 Parnassus, SF, 681-8080.

Mission Mental Health Clinic, 225 30th St., SF, 558-2071.

Mt. Zion Crisis Clinic, Divisadero/Sutter, SF, 567-6600.

SF General Psych Clinic, 22nd/Potrero, 648-8200, ext. 701.

Night Ministry, SF, 986-1464. The night minister works on the streets and can be signaled to “go anywhere any time” between 10 pm and 6 am. The switchboard operates between those hours and offers crisis counseling, referrals and emergency housing or food.

Highland Emergency Psychiatric Clinic, 1411 East 31st St., Oakl., 534-8055, ext. 473.

PRESCRIPTIONS

Hub Pharmacy, 1700 Market, SF, 431-0068. Open till midnight.

Merritt Hospital, Hawthorne/Webster, Oakl., 655-4000. Pharmacy will fill walk-in and emergency prescriptions, 24 hours.

RAPE

If you have been raped, do not shower or change clothes. Call one of the numbers listed below. You will be given important information concerning your health, safety, and what will be required if you decide to inform the police. Women Against Rape will provide someone to accompany you, transportation and referrals. If you go to Central Emergency

Hospital (15 Ivy, SF, 431-2800, free) the hospital will call the police if you did not.

San Francisco Women Against Rape, 647-RAPE, 24 hours.

Bay Area Women Against Rape, (Berk./Oakl.) 845-RAPE, 24 hours.

San Mateo Women Against Rape, 349-RAPE, 24 hours.

SUICIDE PREVENTION

San Francisco, 221-1423. 24 hours.

Berkeley/Oakland, 849-2212. 24 hours.

TRANSPORTATION

AC Transit, 653-3535. Last bus from SF to Berkeley leaves at 2:13 am from Trans-Bay Terminal, 1st/Mission. Last bus from Berkeley to SF leaves University/Shattuck at 1:36 am.

SF Muni, 673-6864. These lines run all night: J-Church, K-Ingleside, L-Taraval, N-Judah, 5-McAllister, 14-Mission, 15-Third, 31-Balboa, 38-Geary, 41-Union/Howard, 47-(25-30) Potrero (Bryant-Stockton). Wider intervals than daytime schedule.

VETERINARY

If your vet doesn’t have an answering service, try these:

Animal Switchboard, SF, 885-2679. Not a vet, but the person who answers can give some advice or referral.

SF Veterinary Switchboard, 586-5073.

Vets available; also referrals.

Vet. Emergency Clinic, 2700 9th St., Berk., 548-3330.

YOUNG PEOPLE’S PROBLEMS

Huckleberry House, 3830 Judah, SF, 731-3921. Juveniles up to the age of 17 may stay there with parental consent. Counseling and legal advice available, 24-hour switchboard.

Berkeley Youth Alternative, 2141 Bonar, Berk., 849-1402. For ages 18 and under, 24-hour answering service, counseling, referrals, youth hostel during summer.

Parental Stress Service, 154 Santa Clara, Oakl., 655-3535. 24-hour phone service for parents and young people.

DUPLICATION

Get a copy made at University of San Francisco, on a 5¢ copier in Phelan Hall dorm, open all night; or for a dime at Downtown Center Garage, Mason/O’Farrell, SF, or AC Transit Terminal, 1st/Mission, SF, both open 24 hours.

LAUNDRY

The Lightning Coin Launderette, 1440 Silver, SF, 468-1667, open 24 hours.

Bleary-eyed boogying

You can boogie on out to hot blasts of rock and soul till 2 am at a raft of spots around the Bay Area. Then if you’ve still got the music in you, you can hit the after-hours clubs and dance the night

Orphanage, 807 Montgomery, SF, 391-8078. Nightly till 2 am, closed Monday. Two dance floors for rock, soul, blues and reggae music.

Pierce Street Annex, 3138 Fillmore, SF, 567-1400. Dancing nightly till 11:30 am (bar open to 2 am). Top 40 music, fairly large floor.

Yellow Brick Road, 2215 Powell, SF, 982-982-6700. Dancing nightly till 2 am. Great music, large floor.

Olympus (Dance Your Ass Off, Inc.)

Lombard/Columbus, SF, 885-2970. Open till 2 am. Loud, crowded, raunch disco.

The Anchor, 1013 University, Berk., 845-2791. Nightly dancing till 2 am. Great soul sounds.

Jerry’s Stop Sign, 10th/University, Berk. Rock.

Long Branch, 2504 San Pablo, Berk., 848-9696. Widely known for fine rock music.

COUNTRY

Sound Truck, 1799 Mission, SF, 863-1010. Live music till 2 am Fri.-Sat. All-country juke box.

DeMarco’s Twenty-Three Club, 23 Visitation, Brisbane, 467-7717. Wed.-Sun. till 2 am. Where the real cowboys go when they’re in town.

Jug O’Punch, 2263 Mission, SF, 826-5168. Western Echoes play Fri.-Sat. till 1:45 am.

It Club, 10102 San Pablo, El Cerrito, 525-1177 525-1177. Not far from the race track, Fri.-Sun. till 2 am.

FOLK

Minerva Cafe, 36 Eddy, SF, 474-8143. Nightly till 1:30 am. Greek.

Aitos, 1920 San Pablo, Berk., 841-7846. Fri.-Sat. till 2 am and sometimes later. Greek, East European.

Ashkenaz, 1317 San Pablo, Berk., 525-9830. East European recorded music, Tues. till 1 or 1:30 am, Sat. till 3:00 am. No bar.

Taverna Athena, 200 Broadway, Oakl., 893-6000. Greek dancing till 2 am.

AFTER HOURS

The Shed, 2275 Market, SF, 861-4444. Open nightly till 5 or 6 am. Loud rock on tape.

Casuals on the Square, 100 Franklin, Oakl., 832-1031. Fri.-Sat. from 2 am till everybody leaves. Soft drinks and sandwiches served.

Lucky Lion, 10 Hegenberger Rd., Oakl., 636-1427. Fri.-Sat., 2 am-6 am. Young crowd, soft drinks.

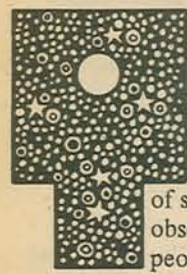
Lucky Thirteen, 901 San Pablo, Albany, 526-0966. Fri.-Sat., 2 am-6 am.



PHOTOS BY RICK GROSSE

'You could call us the night stalkers,' says produce buyer Joe Marion. 'We're a whole different breed. Some of the guys go home in the morning and watch soap operas, they become soap opera addicts. Young kids don't want this anymore. It's a tough life. You get young guys to work here because their fathers do, that's the only reason.'

Insomniac diversions



he games people play in the middle of the night! We found it's never too late to shoot a little snooker, bowl a few lines, sit in on a hand of stud or just hang out and observe the singular brand of people who pursue such pastimes at four in the morning. If you're looking for slightly more intellectual diversions, there are several places around where you can pick up a late-night book or magazine or even take in a movie.

BILLIARDS

Billiard Palacade, 5179 Mission, SF, 585-2331. Nightly till 2 am.

Cochran's Pool Hall, 1028 Market, SF, 621-9611. Open 24 hours.

Family Billiards, 3624 Geary, SF, 387-3830. Fri.-Sat. till 2 am.

Palace Billiards, 949 Market, SF, 421-2236. Open 24 hours.

Town & Country, Mission/San Pedro, SF, 992-7900. Fri.-Sat. till 2 am.

Blue Carpet Family Billiards, 1226 Park, Alameda, 523-9858. Weeknights till 4 or 5 am, weekends till 6 am. Hot sandwiches.

Town & Country, 1551 University, Berk., 549-1667, nightly till 2 am.

BOWLING

L & L Castle Lanes, 1750 Geneva, SF, 586-9550. Nightly till 1 or 2 am.

Marina Bowl, 1725 Filbert, SF, 885-2136. Nightly till 2 am.

Park Bowl, 1855 Haight, SF, 752-2366. Fri.-Sat. till 5 am.

Sports Center Bowl, 3333 Mission, SF, 647-5628. Open 24 hours.

Diamond Bowl, 3525 Fruitvale, Oakl., 530-3138. Nightly till 1 or 2 am.

Hi Score, 5833 Foothill, Oakl., 568-4220. Nightly till 1 am.

CARDS

Artichoke Joe's, 659 Huntington Ave., San Bruno, 589-3145. Nightly till 2 am. Poker, pan, lowball.

Key Card Club, 3910 San Pablo, Emeryville, 654-9691. Weeknights till 2 am; Fri.-Sat., 24 hours. Poker, pan, lowball.

Oaks Club Room, 4097 San Pablo, Emeryville, 653-4456. Weeknights till 2 am; Fri.-Sat., 24 hours. Lowball only.

Vegas Club Room, 4114 San Pablo, Emeryville, 653-4660. Weeknights till 2 am; Fri.-Sat., 24 hours. Poker, pan, lowball.

BOOKS/MAGAZINES/MOVIES

City Lights Books, 261 Columbus, SF, 362-8193. Fri.-Sat. till 2 am.

Discovery Book Shop, 245 Columbus, SF, 986-3872. Fri.-Sat. till 1 am.

Mystic Eye, 396 Broadway, SF, 362-6294. Fri.-Sat. "after midnight."

Broadway Cigar & Liquor, 550 Broadway, SF, 397-1310. Nightly till 3 am. Candy, soft drinks, comic books, all kinds of magazines.

Presidio Theater, 2340 Chestnut, SF, 921-2931. Saturday midnight movies such as "Lenny Bruce without Tears," "Thank You Masked Man," also sometimes on Friday nights.

Screaming munchies



Ever been struck with an insatiable desire for a chocolate-covered doughnut at 3 am? Or suddenly run out of pretzels in the middle of an all-night party? It may not be the ideal time to do your week's grocery shopping, but there are several places around where you can pick up a midnight snack.

DOUGHNUTS

Andy's, 460 Castro, SF, 626-3460. Open 24 hours. Also a short order cafe; the doughnuts are fresh and hot from the fryer between midnight and 5 am.

Stempel's, 200 Potrero, SF, 431-4115. Open every night except Saturday, with a half-hour break between 1:30 am and 2 am. Best time for fresh hot doughnuts is 3 am to 5 am.

BREAD

Boudin-Andre Bakeries, 399 10th Ave., SF, 751-0416. Sourdough French bread, rolls, bagels and rye bread. The bakers work at night; try to get their attention from the front door and they'll let you in.

LIQUOR STORES

Many liquor stores are open until 2 am. Most

of them have snackables, and some have a full range of grocery items. Here are but a few:

Duke's Liquor & Delicatessen, 1201 Laguna, SF, 922-5088. Fri.-Sat. till 2 am.

Woerner's Liquors, 901 Geary, SF, 775-9117. Nightly till 1:45 am. Frozen food, ice cream, cold cuts, other food and nonfood items.

Jay Vee Liquors, 1316 University, Berk., 843-9866. Fri.-Sat. till 2 am. Practically a grocery store; frozen dinners, fresh fruit, sour cream, eggs, not to mention the enormous collection of beer, wine and liquors.

GROCERIES

Cala Foods, California/Hyde, SF, 776-3650. Open 24 hours. A regular supermarket.

7-11 Foods, East Bay: 2887 College, Berk.; 5741 Thornhill, Oakl.; 3500 Grand Ave., Oakl.; 4720 MacArthur, Oakl. Open 24 hours.

Limited grocery items, lots of snackables.

The midnight dialer

BY GARY HANAUER



I have a confession to make: I'm a compulsive dial-a-phone dialer. When I first set out to call a few of the Bay Area's dial-a-phones I suddenly discovered that there is no directory available that lists these numbers in any coherent form. Pacific Telephone, for example, does not list dial-a-phones as a separate category in the yellow or white pages. "We just don't do that," a telephone assistance operator succinctly informed me. The phone company, in fact, has no list available in even its business office. "Well I don't think we have that," said one woman at the office; after keeping me on hold for two minutes, she said, "Have you heard of Dial-A-Prayer?"

My sources were many: the phone book, various groups, posters and publicity releases, and, mostly, friends. Berkeley's Burt St. Aubin, for example, dredged up the Dial-A-Regents number from an old university handout; San Francisco's Susan Balogh found the Dial-A-Diabetics one on a bus advertisement; and KSAN's Terry McGovern turned me on to Dial-A-Joke in New York, which I have not included in my Bay Area list but nevertheless recommend that you call. Manhattan's Dial-A-Joke (212-999-3838) is perhaps the most famous and best dial-a-phone in the country. It changes every day. The announcers include Mory Amsterdam and Crazy Googenheim (Frank Fontaine of the old Jackie Gleason show).

My guess is that this list is still not complete; you or your friends may know of other numbers that should be included here. If you do know of such a number please send it to me in care of the Guardian.

Astrology

Dial-A-Horoscope—321-5588 (Palo Alto).

Your current horoscope, plus your best days of the week; typical reading: "Gemini: A friend wants to rehearse with you for an x-rated movie, best days Tuesday and Wednesday."

Children

Dial-A-Story—626-6516 (SF). Sponsored by the San Francisco Library under federal Early Childhood Education funds,

this dial-a-phone is perfect for any young child. Begins "once upon a time" and usually ends with an instructive: "Please hang up the phone now. Goodbye." Changed weekly; it's often busy so just keep trying.

Education

Dial-A-Regents—642-3848 (Berkeley). If you want to hear about the latest dis-

coveries from UC scientists and educators, plus a sprinkling of news about recent meetings of the Board of Regents, this is a good one to try every Monday. Sponsored by UC's Audio News Service, the number is really aimed at radio broadcasters who can easily receive "takes" for later re-broadcast.

Entertainment

What's Happening—478-9600 (SF). Sponsored by Bill Graham and radio station KSAN, this telephonic recording tells you "what's happening" at dozens of Bay Area night clubs and entertainment spots. Changes every day.

Jazz Line—521-93FM (San Francisco). Almost as good as the What's Happening line is this more specialized report that focuses on jazz performances throughout the Bay Area; one bonus is that you get to hear some good jazz music while you're listening to the report; brought to you by radio station KJAZ; changed once or twice-a-week.

Phone-A-Date—982-6666 (SF). Sponsored by Foto-Date, a dating service, this recording introduces listeners to the group's function with such come-ons as "aren't you tired of meeting people in bars?" Does not change.

Dial-an-Event—391-2000 (SF). SF Convention and Visitors Bureau gives information on baseball games, museum openings, opera, symphony, ballet and theatre performances and shows at clubs. There is one list for Mon. through Thurs., and a new one each Fri. covering the weekend.

Dial-A-Date—391-8282 (SF). "Provides lovely young ladies to enhance your time in SF"; if you leave your phone number on the beeper tape, they will return your call.

Hitchhiking

Rides Line—478-9700 (SF). One of the most useful recordings around; a recorded "want ride"/"need rider" board that changes every weekday; things like "Julie Smith needs a ride to Denver Wednesday or Thursday . . . call her at . . ." Organized by radio station KSAN. To get your message on this recording, write (don't call) KSAN at 211 Sutter, San Francisco, Ca., 94108.

Jokes

Dial-A-Joke—982-8778 (SF). Officially called "Dr. Don Rose Smile-a-phone," this 24-hour joke line is the only one in the country west of N.Y. Sponsored by KFRC, the jokes are changed by Rose every morning. Most are corny and obnoxious.

Medical

Dial-A-Hearing Test—776-1291 (SF). Tests your hearing for free over the phone with eight quickie "do you hear this" exams (four for each ear). Does not change.

Dial-A-Diabetics—ON GUARD (SF). Presented by the San Francisco chapter of the American Diabetics Association, this recording gives you the latest diabetic-related calendar events for upcoming weeks, but does not offer medical information; changes monthly.

Dial-A-Medical Problem—922-6600 (SF). If you've got a medical problem — any problem — or just want some fast, free, and confidential education, this is the number to call. Set up by the San Francisco Eye & Ear Hospital, the woman

at the other end of the phone will be glad to play for you any of more than 30 health-related three-minute tapes. "More are being developed all the time," she advises, noting that five new ones have already been added this year. Call between 8:30 am and 8 pm, Monday through Friday only. As far as we know, this is the only such service in the country. To make things easier, give the operator the number of the tape you want to hear:

- 1000—Face and eye lifts.
- 1001—Medical hair transplants (baldness).
- 1002—Plastic surgery.
- 1003—Breast augmentation and reduction.
- 1004—Plastic surgery on the nose.
- 1005—Acne and other skin disorders.
- 2000—Am I really pregnant?
- 2001—Abortion.
- 2002—Tube ligation.
- 2003—Birth control-general.
- 2004—Diaphragm, foam and condoms.
- 2005—The rhythm method.
- 2006—Pap smears.
- 2007—Vaginitis.
- 2008—The Pill.
- 2009—Intrauterine devices (IUD).
- 3000—Hospital Emergency Room numbers.
- 3001—Physician's house calls.
- 3002—Severe bleeding.
- 3003—Sprains.
- 3004—Burns.
- 4001—Venereal diseases (VD).
- 4000—Marijuana and LSD.
- 4003—Masturbation.
- 6000—Signs of serious eye problems.
- 6001—Glaucoma.
- 6002—Cataracts.
- 6003—Crossed eyes.
- 6004—Contact lenses.

Dial-A-Toupee—321-9748 (Palo Alto). George Benedict, president of Master Touch, tells you about his great new hair replacement product and will mail you information about it.

Nature

Northern California Rare Bird Alert—843-2211 (Berkeley). Sponsored by the Golden Gate Audubon Society, this is the oldest of only 12 such information numbers operating in the United States. Rare and uncommon birds, plus detailed directions on how to get to where they were last seen, are compiled each week on this report. Good identification tips are offered on particularly hard birds to distinguish. Covers the entire Northern California region, from Monterey County north to the Oregon border. To report a sighting, call 654-1358 or 841-1763 and be prepared to offer plenty of details to substantiate your report, especially if you

continued next page.



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are not a regular contributor. Recording usually changes every Thursday afternoon.

Dial-A-Park—556-6030 (SF). If you are planning an outing to any of Northern California's national parks, (Yosemite, Sequoia, Kings Canyon, Lassen) in the near future, this is the number to call. The announcement offers latest weather conditions in the parks, describes campsite availability, and even good trails to take and flowers that are blooming. Changes daily.

Dial-A-Zoo—661-4844 (SF). Long message about the SF Zoo and its facilities, free days and feeding time for the lions.

Dial-Astronomy—661-0500 (SF). Produced by the Astronomical Society of the Pacific. Information on what is interesting in the night sky, current astronomy events in the Bay Area and the latest information on astronomy discoveries.

News

Today in Congress—965-3314 (SF). Surprisingly, San Francisco, unlike Los Angeles and other cities, has no general news hotline. The closest thing to it is this recording from the National Association of Manufacturers which, while it stresses business-related items, gives the listener both a complete and interesting rundown of the day's votes in Congress and expected committee actions. Changes daily.

Pets

Dial-A-Dog—LOST DOG (SF). SF SPCA recording of all the dogs (and other pets) found within the last 24 hours.

Political

Dial-A-Nazi—398-8948 (SF). More upsetting than educational, this "free speech message" from the National Socialist

White People's Party spews epithets and gutter-isms like: "If it's Black, ship it back . . . If it's Brown, flush it down," and ends with a loud: "White Power!" If, after hearing this, you wish to complain, send a letter to Pacific Telephone, 140 New Montgomery, and, if possible, a duplicate to me in care of the Bay Guardian; they've had many complaints, but more wouldn't hurt. Changes on an infrequent basis. The line is often busy, partly from the horde of curious callers it attracts and partly from those trying to jam-it off the air by leaving their telephones off the hook after the recording is over.

Dial-The-International-Workers-Party—661-8005 (SF). Announcements of upcoming IWP activities: classes, demonstrations, meetings, etc.

Religion

Dial-A-Prayer—661-0177 (SF). Just in case you want to try others, I've listed the others in the Bay Area below. Most are sponsored by local churches and change either daily or weekly. Two standouts are Dial-A-Prayer Therapy, which offers spiritual "support" for those trying to get off alcohol, drugs, or smoking, and Dial-A-Shinsokan Meditation, sponsored by an Asian religious sect.

Dial-A-Prayer—453-7530 (Marin).
Dial-A-Prayer—494-0197 (Palo Alto).
Dial-A-Prayer—871-5075 (San Mateo).
Dial-A-Prayer—286-6969 (San Jose).
Dial-A-Prayer—763-6111 (Oakland).
Dial-A-Prayer—483-2133 (San Leandro).
Dial-A-Prayer—235-1061 (Richmond).
Dial-A-Prayer—(916) 967-4781 (Sacramento).

Dial-A-Prayer—235-1061 (West Contra Costa County).

Dial-A-Devotion—735-1222 (Cupertino).
Dial-A-Devotion—(916) 927-0798 (Sacramento).

Dial-A-Devotion—(916) 483-5433 (Sacramento).

Dial-A-Thought—731-7710 (SF).
Dial-A-Thought—828-5680 (Contra Costa County).
Dial-A-Thought—232-0888 (West Contra Costa County).
Dial-A-Thought—828-5680 (Livermore).
Dial-A-Bible Truth—(916) 985-4910 (Sacramento).
Dial-A-Spiritual Thought—(916) 428-2340 (Sacramento).
Dial-The-Truth—325-0202 (Menlo Park).
Dial-A-Blessing—293-8046 (San Jose).
Dial-A-Meditation—287-1249 (San Jose).
Dial-A-Shinsokan Meditation—287-1249 (San Jose).
Dial-A-Prayer Therapy—547-4747 (Oakland).
Dial Aquarius—566-2733 (Oakland).
Dial-A-Thought Unity—937-0777 (Contra Costa County).

Road Conditions

Highway Condition Information—557-3755 (SF).
Highway Condition Information—(916) 445-0120 (Sacramento). One of the few state-sponsored dial-a-phones, with complete information on road and highway conditions in the Bay Area. Changes frequently.

Sports

Dial-A-Horse Race—864-4260 (SF). Sponsored by Turf Publications, this 24-hour line offers the latest Bay Area horse race results. Can be called one-half hour after post time. For scratches, phone in the morning. Changes throughout the day.
Sports Dial—478-9560 (SF). Sponsored by radio station KSFO and the San Francisco Examiner, this daily sports watch tells you the latest scores in a variety of events. The only general sports number in the Bay Area.
Sports, weather & snow-phone—(916) 766-7760 (Sacramento). Much less complete but nevertheless informative is this recording from radio station KJAY. Features weather, snow reports during the

winter season, and sports briefs, such as late horse racing results. One drawback: this line carries a number of commercials as well; right after the weather they tell you to stay tuned for the sports and then sandwich a commercial in between. Changes once-a-day.
Snow Report—781-FWSA (SF). Changed daily, the Far West Ski Association's snow report is the best and most informative on the West Coast. Operates during winter.
Dial-A-Ski Report—864-6440 (SF). Road and weather conditions. Amount of snow-fall and condition of slopes at various resorts.

Time

Time-of-Day—POPCORN (SF, Marin, East Bay, Peninsula, Palo Alto).
Time-of-Day—767-8900 (Sacramento and San Jose). Changes every 10 seconds. Unlike Los Angeles' General Telephone, PT&T doesn't burden you with an advertisement ("General Telephone time is . . .") but then again you don't get that official sounding "beep."

Weather

National Weather Service Forecast Center Report—936-1212 (SF, San Jose, Marin, East Bay, Peninsula, Palo Alto).
National Weather Service Forecast Center Report—(916) 447-6941 (Sacramento). Gives the most recent temperature readings around the Bay; plus a two or three day forecast of temperatures and wind; gives rain chances in percentage form ("change of rain 30%"). Changes three or four times a day.■

COMING UP!

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A thriller worth seeing, a secret not worth keeping



Melanie Griffith plays the runaway teenage daughter of a Beverly Hills matron in "Night Moves."

Night moves

Directed by Arthur Penn, screenplay by Alan Sharp. At the Alhambra 2, Polk/Green; UA 4 Cinemas, 2274 Shattuck, Berkeley.

To strangers, Harry Moseby, the character played by Gene Hackman in Arthur Penn's "Night Moves," would seem like a nice guy, affable, easy-going and open-spirited. "Hey, let's take in a football game the next time you're in LA," Harry says to a man he's known for barely 24 hours. Harry used to be a football player, apparently a good one, probably a tough one, certainly a smart one. Now he's a detective, or, in movie parlance, a private eye.

Never has the term "private eye" seemed a more apt description. Despite the model set by classic literary detectives like Sherlock Holmes, most movie detectives aren't notably cerebral. They bang enough heads, they move fast enough, and they find the answers; they're like bloodhounds—they catch the scent and they go with it; they don't think much. Harry Moseby thinks. Harry thinks too much. He doesn't love his work, but he is obsessed by it. He seems to have become a detective out of emotional necessity. He needs answers, but the answers he turns up are never satisfactory to him. In his youth Harry was abandoned by his parents, and later something impelled him to search for his father. Probably Harry thought this would be a clue to his own identity, but when after much difficulty Harry finally tracked down his father, he was consumed by an overwhelming sense of disappointment and he never approached the man.

Harry is a disappointment man; a complex, more sophisticated version of John Updike's Rabbit Angstrom. He is a man frustrated by his failure to comprehend, by his inability to know all the answers. He is a man who desperately needs solutions, needs victories, but he lives in a world in which neither is possible. "Who's winning?" his wife asks when she comes home and finds Harry watching a football game on television. "Nobody's winning," Harry replies. "One side's just losing faster than the other."

Harry lives with an aching sense of the irrevocability of mistakes, with inconsolable regret and an unshakable guilt for acts he never even committed. At one point, Harry explains a particularly adroit chess play, a knight move, that would have won an obscure match back in 1922. Harry's companion admires the move. "But the guy didn't see it," says Harry. "He played something else. Must have regretted it all his life. I would have."

All of the characters in Penn's film share Harry's sense of the finality of things past. Harry catches his wife in bed with another man, and she realizes instantly that this act of infidelity has cost her something important in her marriage. "We've come this far; let's not throw it away," she tells Harry, but the past can't be undone and she knows that there is part of Harry's soul which is now closed off to her forever. Harry is hired by a matronly Beverly Hills nymphomaniac, a former starlet who now has prominent, flabby breasts and dimpled thighs. When Harry graciously turns down the matron's offer to join her in the shower ("Some other time, when I feel dirty," he says), she tells him that she was beautiful once. The matron hires Harry to find her runaway teenage daughter who, even at 16, has an ingrained terror of the past. "I

like things to change, no matter what," she tells Harry.

Harry's search for the runaway girl leads him into a Byzantine plot that involves smuggling and murder. "Night Moves" is ostensibly a suspense story and, on those terms, it works well only intermittently. The actions decreed by Alan Sharp's script are insufficiently motivated for a first-rate murder mystery, and to resolve their thriller plot, Penn and Sharp have involved some coincidences so staggering they would have embarrassed Charles Dickens. Because of these deficiencies, a number of critics have chalked up "Night Moves" as an "interesting failure."

This judgment is doubly unfair. Not only does it doom "Night Moves" to commercial failure (Warner Brothers, it should be noted, hasn't been much help, either), but it denies "Night Moves" the artistic acclaim this very same film would have received had it come to us from Europe. No one would call "Band of Outsiders" or "Shoot the Piano Player" or "Blow-Up" a failure, even an "interesting" failure, simply because the director's poetic sensibility jumbled the film's suspense plot. As with Coppola's "The Conversation" last year, many critics and audiences have been unwilling to see the elegance and depth of feeling in an American film.

"Night Moves" certainly is not much as a thriller, though it is defensible even on standard Hollywood terms. Technically, it contains a number of virtuoso passages (especially one near the end of the film involving a plane crash). The dialog is sharp, if a bit too literary at times, and the actors, particularly Hackman, are faultless, with the possible exception of Jennifer Warren, who plays the Lauren Bacall part here. (Warren's delivery of her lines always seems slightly off the beat; she seems to be acting the tough-tender bit rather than living it. Whether by design or lucky accident, this fits the scheme of the film and adds a note of ambiguity to an otherwise familiar character.)

All that, however, should be irrelevant to our ultimate judgment of the film. "Night Moves" is so dense, so resonant a film that it deserves to be playing on double bills with Bergman and Truffaut. Unfortunately, it is playing at local theaters where it is marketed as another Gene Hackman picture, like "The French Connection II," and by the time this review sees print, it may not be playing at all. "Night Moves," which among other things is about failed expectations, may turn out to be a victim of the very phenomenon it describes.

Le secret

Directed by Robert Enrico. At the Vogue Theatre, Sacramento/Presidio; Elmwood Theatre, College/Ashby, Berkeley.

"Le Secret" reminds me of nothing so much as a very long, skillfully told joke with a five-minute wind-up that builds to a punchline which isn't funny. This French film stars Jean-Louis Trintignant as a man who escapes from an insane asylum where he has been receiving some very drastic treatments. The filmmakers tell us that Trintignant is either a dangerous paranoid or an innocent victim of secret police tactics. "Is he or isn't he?" the movie asks for two hours, as the filmmakers craftily keep us off balance by strewing so many red herrings in our path that the whole affair begins to smell a little fishy.

Finally comes the "shock ending," so highly touted in the picture's ads. I know it is a breach of reviewer's etiquette to give away "le secret," but the surprise ending is so mild—the secret police, it turns out, really are bad guys—that the only person who might find this denouement shocking is William Colby. "Le Secret" works fairly well for most of its two hours as suspense entertainment, but the ending makes clear that the film is intended to be more than mere entertainment. It is intended as a political statement, but it is such a dumb, uncomplicated political statement that in retrospect I have grown to hate the film and to resent the fact that I could have been entertained by this.

So the secret police are shown to be evil men engaged in torture and other inhumane practices. So what? This is such a flamboyantly overblown statement of the reasons why we should fear the modern bureaucratic state that it is an insult to the audience's intelligence. ■

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THEATER

Beach Blanket Babylon Goes Bananas
Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222.
Carmen Miranda meets Mr. Planters Peanut in this splashy bombastic lampoon of a show. The good-natured talented cast buffoons all forms of music from grand opera to grand ole opry with some blues, rhumba and rock thrown in. Gloriously excessive music, songs and dance with outrageous costuming.

Berkeley Shakespeare Festival
John Hinkel Park amphitheater, Southhampton Road off The Arlington, North Berkeley, Thurs. through Sun.
"Twelfth Night" is joined by "As You Like It" and "Richard II" to fill out the summer repertoire of the Berkeley Shakespeare Festival. Dramatically spotty but convivial outdoor theater in a beautiful but chilly hillside amphitheater. Collective Shakespeare.

Bullshot Crummond
Low Moan Spectacular, Hippodrome Theatre, 412 Broadway, SF, Tues. through Sun.
Will that plucky Captain Crummond outwit those dastardly foreign scoundrels? Tune in to this slick quick pre-WWII vintage melodrama and find out. High camp satire. Jolly good show.

Evolution of the Blues
On Broadway, 435 Broadway, SF, Wed. through Sun.
Oscar Brown, Jr. replaces Jon Hendricks in a big, beautiful show that includes music, dance and poetry. Epic black history.

Fear of Heights by Wynston Jones
Sweet Eros by Terrence McNally
Strip Tease of Jealousy by Fernan Fernando Arrabal.
The Magic Theatre, 1618 California, SF, above Ye Rose and Thistle Pub, 441-8001.

Both "Heights" and "Eros" operate from the vantage point of an unbalanced or aberrant personality. Each play tensely examines victim-persecutor relationships. They do this simplistically and, in the long run, tediously. Both have cop-out endings. Actor James Dean commands the stage in "Heights," which is really a monologue. Like "Eros," it purports to examine attitudes toward sexuality and women. In the first play a woman's presence is implied, in the second it is actual, but in neither play does the woman have more than two words of dialog. I confess to leaving before "Strip Tease of Jealousy."

It's Cool in San Francisco
Les Nickettes, Mabuhay Gardens, 443 Broadway, SF, Mon. and Tues., BASS.
A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickettes are becoming a San Francisco institution.

P.S. Your Cat is Dead
Montgomery Playhouse, 622 Broadway, SF, 788-8282.
The funniest black comedy in town. An ironic situation drama about a finicky young actor who has just discovered a burglar in his flat, after learning that he has also just lost his job, his lover and his cat, in that order. The enraged actor ties up the burglar, Vito, who describes himself as "sly as a shit-house rat." This victim-persecutor role switch forms the base situation on which the ensuing drama rests. While Jeff Druce's performance as Vito (from Brooklyn) at times has the audience going bonkers with laughter, award-winning playwright James Kirkwood does not cop out and make him a totally lovable one-dimensional character. Initially this show is a bit slow-paced, but it picks up and, with punchy dialog and high-power acting performances from its principals, it's the best show of its kind around.

Scapino
The Young Vic Company, Ltd., The Geary Theater, Geary/Mason, SF, 673-6440.
"Scapino" is a British production of the French playwright Moliere's version of an Italian street comedy (commedia dell'arte), set in present-day Naples and staged at San Francisco's Geary Theater. The stock ingredients of this farcical pastafazool include two pairs of mismatched romantic couples and their crotchety fathers. Sauce this with the antics of a sly, self-promoting rascaloon of a servant named "Scapino" and stir with Frank Dunlop's stalwart directorial hand. Actor Jim Dale, in the title role, is an extraordinary clown, but Dunlop's direction makes just a pinch too much of each broad slapstick gag. It seems as though he isolates each gimmick and stands back to admire it. Nevertheless, like its equally eclectic local cousin, cioppino, "Scapino" is a lip-smacking, zesty but wholesome treat.

Special Friends
Showcase Theatre, 430 Mason, SF, 673-0500, through Aug. 24.
Although "Special Friends" is cozily set in the household of a gay marriage, many of the problems it examines are those that beset any relationship. For example, is the lover who complains of diminished affection and sexual excitement being immature? Is his complacent spouse well adjusted or just experientially impoverished? The nudity in this show ranges from appropriate to sensational depending upon taste—so leave the kids at home.

Sylvia Plath
Women's Ensemble Theatre, Saint Mark's Episcopal Church, 2314 Bancroft Way, Berk., 893-0241, Aug. 8, 9, 15, 16.
If you go to see "Sylvia Plath" as a feminist seeking political direction, you may be disappointed. This group's first commitment is to theater rather than to politics. The first part of the show consists of interpretations of some of Plath's last poems, those written before her suicide in 1963. These poems, from "Ariel," include "Lady Lazarus," "Daddy" and "Lesbos." "Three Women," a radio play staged dramatically, is set in the sterile atmosphere of the maternity ward. It is a poetic expression of the experience of childbirth and its effects on the lives of each of the three protagonists—the mother, the secretary who loses her child, and the unwed student.

Zen Grits, Zen Gravy
The Wing, Savoy-Tivoli, 1438 Grant, SF, Fri. through Sun.
Fast-moving revue based on topical material. Mellow rather than bitter satire from this resident improvisational company.

MOVIES

Bite the Bullet
Gene Hackman and James Coburn are among the contestants in a grueling horse race across the mythic Western desert. You don't have to be Jeanne Dixon to know who the finalists in this contest are going to be. Candice Bergen is the sex interest. Richard Brooks directed. (Alexandria, SF; California, Berkeley)

The Day of the Locust
Nathanael West's Hollywood novel is one of those rare literary works that exist in perfect, irreducible form. John Schlesinger should have resisted the temptation to translate it into film, but he didn't. With Donald Sutherland, Burgess Meredith, and Karen Black. (Showcase, Oakland)

The Fortune
A desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Metro Theatre, SF)

The French Connection II
Gene Hackman repeats his Oscar-winning role as the tough New York cop, Popeye Doyle, but in this sequel, John Frankenheimer has replaced the original director, William Friedkin, and Frankenheimer doesn't seem to have enough conviction to make all the muscular carrying-on entertaining. (Theatre 70, Oakland)

Jaws
—is a movie, a goddam Hollywood movie, slick, commercial, manipulative and scary as hell. Directed by Steven Spielberg, a twenty-six-year-old action movie wizard, who possesses the not inconsiderable gifts of the very best Hollywood hacks. (Various theaters)

Le Secret
Jean-Louis Trintignant may be a dangerous paranoid escaped from an insane asylum; then again, he may be a political prisoner who's been tortured by the secret police. "Is he or isn't he?" the film craftily asks for two ends. The much-touted "shock ending" turns out to be that the secret police really are the bad guys after all. Ho hum. As entertainment, "Le Secret" is not bad; as a political statement, it's insulting to the intelligence. (Elmwood, Berkeley)

Love and Death
Did you hear the one about the Russian soldier who got to be a great lover-maker by practicing a lot when he was alone? With Woody Allen and Diane Keaton. (Regency II, SF; Berkeley Cinema, Berkeley)

Nashville
Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronee Blakley, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint SF)

Night Moves
(see review p. 27)

Once is Not Enough
Says who? (Empire Cinema, SF)
The Return of the Pink Panther
Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clouseau. Blake Edwards directed. (Empire, SF; Alhambra 1, SF; Alameda 3, Berkeley)

Rollerball
Norman Jewison's sci-fi speculations about life and death in the 21st century. With James Caan. (Regency I, SF)

BEST TV MOVIES

Bus Stop (1956), Monday, Aug. 11, 10 am, Channel 2.
In her short, fabled career, Marilyn Monroe didn't get many opportunities to act, but she gets one here, and she acts her little heart out. Monroe plays a talentless nightclub singer hustled by cowboy Don Murray, whom she meets, not surprisingly, at a bus stop. Monroe's character has been played by a lot better actresses before and since (Kim Stanley played the part on Broadway, and Ellen Burstyn does a variation of this character in "Alice Doesn't Live Here Anymore"), but it is only because of Monroe's presence that there is any juice in this film version of the famous William Inge play. Directed by Joshua Logan, adaptation by George Axelrod.

A Taste of Honey (1962), Tuesday, Aug. 12, 1 pm, Channel 2.
Tony Richardson, a talented man with no instinct for film, directed this film version of Shelagh Delaney's play about a nonsexual affair. The play, a hit in New York and London in the early Sixties, is not well served by the heavy-handed Richardson, but the dialog is delicate and funny, and the performances, especially Rita Tushingham's, seem truly felt.

The Great White Hope (1970), Thursday, Aug. 14, 9 pm, Channel 5.
The life of Jack Honson (here called Jack Jefferson), a great black prizefighter of the early 20th century whose title was wrongfully taken from him by the boxing commission. The film was made by whites and carries the guilt of the filmmakers like a badge of honor. The black hero is so strong, the white heroine so fragile, the white villains so villainous that it all seems like a 19th-century cartoon with racial stereotypes reversed. The film is worth seeing, though, for James Earl Jones's staggeringly big performance as Johnson.

Rachel, Rachel (1968), Thursday, Aug. 14, 9 pm, Channel 4.
A small film about the sexual awakening of a middle-aged virgin. It is so quietly observant and compassionate and sincere that when it is over one feels positively ungrateful to ask, sensibly, if there isn't more to it. Somehow the film is a little too quietly observant. Still, Joanne Woodward gives the brilliant, patented Joanne Woodward performance in the title role.

Niagara (1953), Friday, Aug. 15, 3:30 pm, Channel 7.
Marilyn Monroe gives a teasing, languorous performance in this Henry Hathaway melodrama about a disturbed war veteran (Joseph Cotten) and his unfaithful wife. This film is much fancied by some of the hardcore auteur film critics.

Dementia 13 (1962), Saturday, Aug. 16, 1 pm, Channel 2.
When he was only 22, Francis Ford Coppola made this cheapie pot-boiler about an ax murderer on the loose in an Irish castle. The movie is primarily of interest to film historians and to those who wouldn't mind seeing Coppola fall on his face but don't feel like shelling out \$9.95 for the privilege.

The Manchurian Candidate (1962), Saturday, Aug. 16, 9 pm, Channel 4.
A thriller involving McCarthyism, brainwashing, murder and Angela Lansbury. The witty script by George Axelrod, who adapted it from a Richard Condon novel, contains some very avant-garde touches (for example, when a senator is shot, milk spills out), but it was directed by John Frankenheimer in the boxy, efficient style he learned working in television and later perfected on such films as "Seven Days in May" and the current "French Connection II." The stars are Frank Sinatra and Laurence Harvey.

Deadline U.S.A. (1952), Saturday, Aug. 16, 11:45 pm, Channel 7.
Richard Brooks made this film early in his career, before he went on to big commercial success with films like "Cat on a Hot Tin Roof," "Elmer Gantry," "In Cold Blood" and the current "Bite the Bullet." In "Deadline U.S.A.," Brooks shamelessly borrows the cliches of both the gangster films of the early Thirties and the newspaper melodramas of the late Thirties, but this picture is redeemed by the high-powered acting of Humphrey Bogart and Ethel Barrymore.

The Captain's Paradise (1953), Wednesday, Aug. 20, 1 pm, Channel 2.
A classic little English comedy about a ship captain who has two wives in different ports—or, as he describes them, "two women, each of whom has half the things a man wants." Alec Guinness is the captain. The wives are played by Yvonne De Carlo and Celia Johnson (who is probably best known to contemporary movie audiences as Miss MacKay, the iron-willed school mistress in "The Prime of Miss Jean Brodie").

Entertainment

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There will be no door charge, but a donation of \$5.00 will be asked for each reading.
This festival will also benefit the erection of the Universal Life Temple of the Golden Arrow.
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EVENTS

AUGUST 7 THRU 24

BY NANCY DUNN

THEATER

"Brecht on Brecht," last weekend of the cabaret-style collage of Brecht works, including a tape of his command performance before the House Un-American Activities Committee, Aug. 7-9, 8:30 pm, presented by New City Theater, 1819 10th St., Berk., 843-4446, \$3-\$2.

"Bullshot Crummond," a satire on gentleman sleuth Bulldog Drummond, brought to you by the same people who brought you "El Grande de Coca Cola," Tues.-Thurs., 8:30 pm, Fri.-Sat., 8 and 10 pm; Sun., 7:30 pm, Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

Comedy every Mon., 9 pm, with Terry, Marty and Lorenzo and friends, at the Savoy-Tivoli, 1438 Grant, SF, 566-7100, \$2.

"Evolution of the Blues," Jon Hendricks returns to the musical history, Wed.-Fri., at 8:30 pm, Sat. at 7:30 and 10 pm, Sun. at 2:30 and 7:30 pm, On Broadway Theatre, 435 Broadway, SF, 398-0800, \$7.50-\$4.50.

"Fear of Heights," by Wynston Jones, Terrence McNally's "Sweet Eros" and Fernando Arrabal's "Strip Tease of Jealousy," presented through Aug. 16 by the Magic Theatre, Thurs.-Sat., 8 pm, and Sun., 7 pm, 1618 California, SF, 441-8001, \$3.50.

"Glass Menagerie and Other Broken Pieces," a production by New City Theatre Company including scenes from "Hedda Gabler," "The Importance of Being Earnest" and an original work, Aug. 15-17 and 22-24, 8:30 pm, Belrose Theatre, 1415 5th St., San Rafael, \$3 at the door.

"The Good Woman of Setzuan," by Bertolt Brecht, Thurs.-Sun., 8 pm, through Sept. 28, presented by the Berkeley Stage Company, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3-\$2.

"Hot 1 Baltimore," part of the Foothill College Summer repertory season, Aug. 13 and 20, 8 pm, Foothill College Band Room, off Hwy. 280 in Los Altos Hills, 948-4444, \$2.50/\$2 students.

"The Importance of Being Earnest," by Oscar Wilde, Aug. 10 and 22, 8 pm, in Foothill College Band Room, off Hwy. 280 in Los Altos Hills, 948-4444, \$2.50/\$2 students.

Improvisation, Inc., theater based on audience suggestion, every Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

"In the Midst of Life," a musical based on the life of Ambrose Bierce, legendary caustic wit, presented by Triad Productions, Wed.-Fri., 8:30 pm; Sat., 7:30 and 10 pm; Sun., 2:30 and 7:30 pm, at the refurbished Stanford Music Hall, University/Emerson, Palo Alto, 324-4751 or major agencies for tickets, \$6.50-\$3.50.

"It's Cool in San Francisco," the Nickettes' latest wacky musical, Mon.-Tues., 8:30 and 10:30 pm, through Aug., Mabuhay Gardens, 433 Broadway, SF, 956-3315, \$3/\$2 advance.

Julian Theatre presents three bizarre comedies, Langford Wilson's "Home Free," Robert Morse's "Margaret, Goodbye" and Edward Weingold's "The CIA Makes A Hit," Aug. 8-10 and 15-16, 8:30 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, 647-8098, \$2.

"Measure for Measure," by William Shakespeare, through Aug. 9, 8 pm, presented by

the Stanford Players, at the Coffee House Initiative, 240 Cambridge Ave., Palo Alto, 497-4317, \$1.25/\$1 advance.

"The Merchant of Venice," part of Berkeley Repertory Theatre's summer Shakespeare festival, Aug. 8-31, Tues.-Sat., 8 pm, and Sun., 7 pm, 2980 College, Berk., 854-4700, \$5-\$4.50.

"The Miss Hamford Beauty Pageant and the Battle of the Bands," Aug. 14 and 21, 8 pm, Foothill College Band Room, off Hwy. 280 in Los Altos Hills, 948-4444, \$2.50/\$2 students.

Old Chestnut Drama Guild, summer stock of hits from the Twenties and Thirties: Noel Coward's "Fallen Angels," Aug. 7-8 at 8 pm and Aug. 9 at 2 and 8 pm; Maxwell Anderson's "High Tor," Aug. 13-15 at 8 pm and Aug. 16 at 2 and 8 pm, Zellerbach Playhouse, UC Berkeley, 642-2561, \$3/\$2.50 students.

"P.S. Your Cat Is Dead!" James Kirkwood's new comedy, Tues.-Fri., 8:30 pm, and Sun., 3 and 7:30 pm, Montgomery Playhouse, Broadway/Grant, SF, 788-8282, \$7.50-\$5.50.

"Peter Pan," presented Aug. 7-9, 2 and 8 pm, Aug. 10, 2 pm, Foothill Theatre, Foothill College, off Hwy. 280 in Los Altos Hills, 948-4444, \$2.50/\$2 students.

"A Raisin in the Sun," presented Aug. 22-24, 8 pm, in Foothill College Theatre, by the college's New Black Theatre Program, off Hwy. 280 in Los Altos Hills, 948-4444, call for ticket prices.

SF Mime Troupe: "Frijoles," Aug. 7, 8 pm, Ma Revolution, Dwight/Telegraph, Berk.; "Power Play," Aug. 8, noon, South Park, 3rd/Bryant, SF; both shows, Aug. 9, 2 pm, Ho Chi Minh Park, Berk.; "Power Play," Aug. 10, 2 pm, Ho Chi Minh



Heritage vs. survival: the conflict of an Egyptian mountain tribe in Shadi Abdelsalam's "The Night of Counting the Years," Aug. 15, 7:30 pm, part

of the SF Museum of Art's Cinema of Africa series this month, and the first SF showing of the film since the 1971 Film Festival.

Park, Berk.; "Frijoles," Aug. 22, noon, Main Library lawn, Civic Center, SF; both shows, Aug. 23-24, 2 pm, Live Oak Park, Shattuck/Berryman, Berk., all open air and free, but donations welcome, 285-1717.

"Scapino," adapted from Moliere's "Les Fourberies de Scapin," through Aug. 17, Tues.-Fri., 8:30 pm; Sat., 2:30 and 8:30 pm; Sun., 2:30 and 7:30 pm, Geary Theater, 450 Geary/Mason, SF, 673-6440, \$9.50-\$6.

"Special Friends," a positive play about gay life, Thurs.-Sat., 8:30 pm; Sun., 7 pm, Showcase Theater, 430 Mason, SF, 421-5331, \$7.50-\$5.50.

"Sylvia Plath," Women's Ensemble Theatre presents a selection of Plath's works, including an interpretation of her radio play, "Three Women," Aug. 8-9 and 15-16, 8:30 pm, St. Mark's Church, 2314 Bancroft Way, Berk., 893-0241, \$3.

"Zen Grits, Zen Gravy," the Wing's latest comedy revue, every Fri., 9 pm, and Sat., 9 and 11 pm, through Aug. 23, Savoy-Tivoli, 1438 Grant, SF, 673-6510, \$3.50/\$2.50 student rush. □

Amerkhanian's Electronic Poetry "Text Sound" and Anthony J. Gnazzo's Compound Skill Fracture, in the college theater; Orchestra Concert with Jorge Mester conducting, Aug. 17, 8:30 pm, featuring the first public performance of Keith Jarrett's "Metamorphosis," in the college theater; Music as Theatre, Aug. 21, 7:30 pm, including William Bolcom's Commedia and Nguyen-Thien-Dao's Tuyen Lua, in the college theater; Orchestra concert, Aug. 22, 8:30 pm, Garrett List's Songs plus Haydn's "Le Midi" and others, in the college theater; American Indian Music, Aug. 23, 8:30 pm, composed and performed by Louis Ballard, in the college theater; Fiesta at San Juan Bautista, Aug. 24, 1-7 pm, puppets, music, jugglers, Berkeley Chamber Players, and more; Concert in the Mission, Aug. 24, 7:30 pm, including Louis Ballard's Ishi and Haydn's Mass No. 7 in C Major, San Juan Bautista Mission, all in Santa Cruz, tickets \$6-\$2/\$3-\$1 children, call (408) 688-6466 for more info.

SF Symphony at the Concord Pavilion: Klaus Tennstedt conducting the all-Beethoven program, Aug. 15, 8 pm; Tennstedt conducts, Aug. 16, 8 pm, with pianist Andre Watts featured in Tchaikovsky's Piano Concerto No. 1, plus Respighi, Wagner and Moussorgsky; All-Brahms program, Aug. 22, 8 pm, Edo de Waart, principal conductor, plus pianist Misha Dichter; de Waart conducts, Aug. 23, 8 pm, with soprano Marilyn Horne, works by Rossini, Berlioz and others, all at the Pavilion, Kirker Pass Road, Concord, \$8-\$4.50/\$3 lawn seating for students, 798-3311.

Jesse Colin Young and Emmy Lou Harris, Aug. 16, 2 pm, Greek Theater, UC Berkeley, dial TELETIX for tickets, \$5.50/\$6 at the door.

Classical North Indian music, Aug. 16, 8 pm, with G. S. Sachdev on flute and Zakir Hussain on tabla, Scott Hall, SF Theological Seminary, Seminary Rd., San Anselmo, 454-6264, \$3 to benefit the Ali Akbar College of Music.

Count Basie, Aug. 22, 8:30 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$7-\$5. □

CLUBS SAN FRANCISCO

Boarding House: Steve Martin and Goose Creek Symphony, through Aug. 10; The Tubes and Dr. Lovecraft, Aug. 12-16; Barbara Cook and Daphne Davis, Aug. 19-24; 960 Bush, SF, 441-4333.

Full Moon, a coffeehouse for women: Lori and Lorne, comedy, Aug. 7, 9 pm; Carolyn Jayne, Aug. 8; Joyce

Rosenfield, Aug. 10, author of "The Witch's Workbook"; women's open poetry night, Aug. 13; Betty Kaplowitz, Aug. 15; brunch at noon, Aug. 17; women's open stage night, Aug. 21; Sheryl Hoene-meyer, Aug. 22; benefit for women arrested outside of Kelly's, Aug. 24, 7 and 8:30 pm, featuring Joanie Becker, 18th St./Eureka, 864-9274.

Great American Music Hall: John Fahey, Aug. 8; Stan Kenton and his Orchestra, Aug. 9; jazz films, including "Monterey Jazz 1970," Aug. 15; Joe Pass, Aug. 16; Les Paul and his guitar and other friends, Aug. 22-23, 859 O'Farrell, 885-0750.

Keystone Korner: Yusef Lateef, through Aug. 10; Grant Green, Aug. 12-24, 750 Vallejo, 781-0697.

Mooney's Irish Pub: old time movies, Sun.-Mon.; Charlie Hickox and the Heroes, Tues.; Good Morning, Wed.; Little Roger, Thurs.; Brightwood Fire, Aug. 8-9 and 22-23; Steamin' Freeman, Aug. 15-16, 1525 Grant, 982-4330.

Omnibus: Mel Ellison Quartet, Mon.; Bourbon Deluxe Blues Band, Wed.; Charles Biscuit Band, Thurs.; Elaine Caswell, Sun.; Ascension, Aug. 8-9 and 21-22; Nova Express, Aug. 12; Sneeze, Aug. 15-16; Mobius, Aug. 19, 1821 Haight, 752-7338.

Paul's Saloon: bluegrass jam every Tues.; High Country, Mon. and Fri.; Cannonball Express, Thurs.; Good Ole Persons, Sat.-Sun., 3251 Scott/Lombard; 922-2456.

The Reunion: jazz jam every Sun. afternoon; dancing with Gail Muribus-Smith Dobson Band, Sun. eves.; Mark Levine ten-piece jazz ensemble, Mon.; Roger Glenn salsa band, Tues.; Larry Blackshire Quintet, Wed.-Thurs. (also Aug. 8-9 and Aug. 15-16); Frank Rosolino, Aug. 22-23, 1823 Union, 346-3981.

United State Cafe: Harmony, Aug. 7; Palace Monkey Poets Band, Aug. 8, 15, and 23; Jumpin' Jupiter, Aug. 9; Mobius, Aug. 11 and 16; Phil Morgan and Friends, Aug. 12; Happy Valley, Aug. 13 and 20; Koan, Aug. 14; Incognito, Aug. 18; Mirage, Aug. 19; Comfort, Aug. 21; Ensign, Aug. 22, 1538 Haight, 864-9559.

Wharf Tavern: Gypsy, Tues.-Wed., plus Sat. afternoons and Sun. eves.; Cayenne, Thurs.-Fri., plus Sat. eve. and Sun. afternoon, 101 Jefferson/Mason, 441-5515.

Wild Side West: Ladies at Nite, Thurs.; Bebe K'Roche, Aug. 8-9; Jill and Laura, Aug. 15; Selby and Wendy, Aug. 16; softball and then a jam, Aug. 17; Jill Croston and Mike Belanger, Aug. 22-23; poetry, Aug. 24, with Madelaine Gleason and Ruth Weiss, 720 Broadway, 391-0460.

Yellow Brick Road: All American Band featuring Rick Stevens, Aug. 7-9; Spectrum, Aug. 10, 17 and 24; Luther Tucker Blues

continued next page

MUSIC-DANCE

More folk music concerts: Hudie Silberman and Herb Jaegger, Aug. 7; Mike Fletcher and Tom Hobson, Aug. 21, both 6:30 pm, Lurie Rm., SF Main Library, Civic Center, free.

Dance Free, every other Fri., 9 pm, Aug. 8 and 22, and so on, taped music, bring drums and other instruments to jam, Cat's Paw, 2547 8th St., Berk., 841-6500, \$1.50 donation.

Candlelight Concerts: the Ockeghem Choir, Aug. 8; pianist John Khouri, Aug. 15, Haydn and Mozart; harpist Ruth Rest, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.

Center for World Music: sitarist Nikhil Banerjee, Aug. 8; Middle Eastern music and dance, Aug. 13; Solo style Javanese music and dance, Aug. 15; 8 pm, 2640 College, Berk., 548-7777, \$2.50.

Joan Baez and Hoyt Axton, Aug. 9, 2 pm, Greek Theatre, UC Berkeley, \$5/\$4 advance, dial TELETIX.

Afro-Caribbean music and dance, Aug. 8, 8 pm, First Unitarian Church, Franklin/Geary, SF, 771-1710, \$3.50.

Quincy Jones and Jimmie J. J. Walker, Aug. 9, 8 and 11 pm, Paramount Theater, 2025 Broadway, Oakl., \$7.50-\$5.50, dial TELETIX or 465-6400.

Jazz in the park: Lou Vann, Aug. 9; James Leary, Aug. 16, 1 pm, in the Music Concourse, near de Young Museum in Golden Gate Park, SF, free, 558-4268.

Stern Grove music festival: faculty and students from the SF Conservatory of Music, Aug. 10; SF Symphony with Arthur Fiedler conducting, Aug. 17, both 2 pm, in Stern Grove, 19th Ave./Sloat Blvd., SF, free, call 558-4728 on the Monday before the concert to reserve a picnic table.

Indonesian music, dance and shadow theater, Aug. 12, 8 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50.

Tance Johnson's Teen Dance Theatre, Aug. 13, 7:30 pm, in the Lurie Rm. of the SF Main Library, Civic Center, free; also Aug. 24, 3 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, SF, by donation.

In the Exploratorium: ragtime piano with William Tennant, Aug. 13; Charles Moffett Family, Aug. 20, both 8 pm, 3601 Lyon/Bay, SF, 563-7337, 25¢.

Cabrillo Music Festival: Prelude Concert, Aug. 14, 7:30 pm, works by Haydn and three guest composers in residence, in Margarita's Cantina; Orchestra Concert, Aug. 15, 8:30 pm, Corelli, Haydn, Keith Jarrett and Henry Cowell, in the college theater; free outdoor concert, Aug. 16, 2 pm, Garrett List solos in his new work, plus Mozart and Gounod, in the Duck Island Theater; Experimental Sounds, Aug. 16, 8:30 pm, including Charles

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Aug. 14
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Nominated For An Academy Award as "Best Foreign Film"

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Truffaut's

SHOOT THE PIANO PLAYER

continued from previous page

Band and Gary Smith Band,
Aug. 11; Baby Fat, Aug. 12-16
and 19-23; Sunsmoke, Aug. 18,
2215 Powell/Bay, 982-6700.

EAST BAY

Bishop's: women's night, Aug. 8,
with Nancy Vogl; Koan, Aug. 9;
Louise Colbert, Aug. 10; gay
night, Aug. 12, with Blackberry;
women's night, Aug. 15, with
Cafe; Debbie McHale, Aug. 16;
Lois Ann Thomas, Aug. 17; gay
night, Aug. 19, with Josina;
women's night, Aug. 22, with
Woody; Gary Lapow and Dan
Goldensohn, Aug. 23; dance
with Bebe K'Roche, Aug. 24,
1437 Harrison, Oakl., 444-9805.

Freight and Salvage: Charlie
Hickox and the Heroes, Aug. 7;
the Celtic Tradition, Aug. 8;
Lawrence Hammond and the
Whiplash Band, Aug. 9; Jane
Voss, Valerie Mindel and Linda
Keen, Aug. 13; Ardeleana,
Aug. 14; Ozark Standard,
Aug. 15-16; Sandy Rothman
and friends, Aug. 20; Bill White
and friends, Aug. 21; Malvina
Reynolds and Janet Smith,
Aug. 22; Good Old Persons,
Aug. 23; hoots every Tues.,
1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Grayson
Street, Aug. 7; Sons of Champlin
and Hoodoo Rhythm Devils,
Aug. 8-9; Hoodoo Rhythm
Devils, Aug. 10; Strong Bow,
Aug. 11-12; Cold Blood and
Stoneground, Aug. 15-16;
Stoneground, Aug. 17; Keith
and Donna, Aug. 18; Roy
Ayers, Aug. 19-20; East Bay
Stroke, Aug. 21-22, 2119 Uni-
versity/Shattuck, Berk., 841-9903.

Jerry's Stop Sign: Eddie Money,
Aug. 7, 10, 17 and 24; Rage and
Eddie Money, Aug. 8; Peak and
Rage, Aug. 9; Christina Joy,
Aug. 11; Little Roger, Aug. 12
and 19; Brand X, Aug. 13 and
20; Future Shock, Aug. 14-15;
Powder River, Aug. 18; Down
Home and Main Stream, Aug. 21;
Jack Marion and friends, comedy,
Aug. 22, 1048 University, Berk.,
849-2501.

La Salamandra: poetry every Mon.,
with Lynn Danielle and Tom
Plante on Aug. 11, Lonnie Hicks
and Sky Garner on Aug. 18;
DNA with Ted Ashford, Tues.,
Taboo Revue, musical satire,
every Wed., with Henry Smith;
open mike, Thurs.; Bay Area
Comedy Troupe, Sat., with a
flexible group of local stand-up
comedians; Fresh Goods and Dead-
eye Duval, Aug. 10; Loquat,
featuring Debby and David, plus
Gene Corbin and J. C. Caldwell,
Aug. 15; Fresh Goods and Carla
Parness, Aug. 17; Rick and Salat
and Indian Sunset, Aug. 22,
2516 Telegraph, Berk., 841-9070.

Longbranch: Hoodoo Rhythm
Devils, Mon.; The Sneakers,
Tues.; The Shakers, Sun.; Kathi
McDonald and Back Road,
Aug. 7; Sammy Hagar and Dust
Cloud and Kathi McDonald,
Aug. 8; Sammy Hagar and Dust
Cloud and Yesterday and Today,
Aug. 9; Stoneground and
Grayson Street, Aug. 14 and
21; Jerry Miller Band and
Eddie Money, Aug. 15;
Yesterday and Today, Aug. 16;
Little Roger and the Goose-
bumps, Aug. 20; Earthquake,
Aug. 22-23, 2504 San Pablo/
Dwight, Berk., 848-9696.

NORTH-SOUTH

Bodega: Albert King, Aug. 7;
Jackson Street Band, Aug. 8-9,
12 and 19; Sons of Champlin,
Aug. 14; Crossfire, Aug. 15-16;
Sonny Terry and Brownie
McGhee, Aug. 21-22; Gary
Smith Band, Aug. 23,
30 S. Central, Campbell,
374-4000.

Sophie's: Jango, Aug. 7 and 14;
Snail, Aug. 8-9; Rainbow,
Aug. 12 and 19; Sons of
Champlin, Aug. 13; Elvis
Duck, Aug. 15-16; Sonny
Terry and Brownie McGhee,
Aug. 20; Crossfire, Aug. 22-
23, 260 California Ave.,
Palo Alto, 324-1402.

Sleeping Lady: Rory McNamara,
Aug. 7; Sulaiman Rogee and
Estrella, Aug. 8; Dave Alexander,
Aug. 9; "A Night at the Opera,"
Aug. 10, with Pat Craig; Bill
Vitt, Ozzie, Levi, Jerene Fletcher
and friends, Aug. 11; Buck
Schotte and the Easy Loaders,
Michael Burke and Beauty and

the Beast, Aug. 12; Woody
Harris and Jeff Shafe, Aug. 14;
Gabriel Gidstar, Aug. 15;
Marla Hunt and friends,
Aug. 16; Cris Ducey et al.,
Aug. 17; Susan Karp and
poetry, Aug. 18; Dana Cooper
and John Benjamin, Aug. 19;
Salat and Rick Rosenblum,
Aug. 21; Pamela Pollard,
Aug. 22; Richie Harris and
"Le Hot Club," Aug. 23,
58 Bolinas Rd., Fairfax,
456-2044. □

GAY

Bay Area Gay Liberation general
meetings first and third Thurs. of
every month: this month Aug. 7
and 21, 7 pm, with potluck din-
ners, at the SIR Center, 83 6th
St./Mission, SF, 431-3854 for
more info.

Problems of being a gay minor, a
discussion at the BAGL youth
committee meeting, Aug. 9,
1-4 pm, Eureka Valley Recrea-
tion Center, 18th St./Colling-
wood, SF, 431-1522.

"Wizard of Oz," the classic story
presented as a benefit for Opera-
tion Concern, Aug. 15-17,
8:30 pm, Kabuki Theatre,
1880 Post/Webster, SF,
824-8664, \$7.50-\$5.50.

Radio Free Lesbian, Aug. 19,
5 pm, on KPFA (94.1 FM),
848-6767.

Two Songmakers, half an hour of
original music by Steven Gross-
man and Blackberry, Aug. 19,
6:30 pm, on KQED Open Studio,
Channel 9, 864-2000.

Gay Coalition Task Force on the
Media, working to improve the
media image of gay women and
men by teaching skills, pushing
for more media jobs for outfront
gays and actually producing radio
and tv spots, regular meetings,
call 843-7987 for details.

American Indian Gays (women
and men) are forming an organiza-
tion, to get involved call Wathia
at 824-5074, Barbara at 621-3278
and 431-2553 or Randy at
621-4716.

Pacific Center: daily raps, from a
married men's support group to a
gay couples program and a gay
youth rap, plus referrals and peer
counseling, call 841-6442 for a
complete schedule.

Daughters of Bilitis, regular drop
in raps every Mon., 6-9 pm,
1005 Market, Rm. 402, SF,
861-8689.

Open Lesbian rap, every Tues.,
7:30 pm, Berkeley Women's
Center, 2112 Channing Way,
Berk., 548-4343.

SF gay rap, every Tues., 8 pm,
121 Leavenworth, SF, 922-5247.

Gay rap groups for women and
men, every Tues., 8 pm, Lambda
Gay Center, Bishop's Coffeehouse,
1437 Harrison, Oakl., 451-1338.

Fruit Punch, gay men's radio, every
Wed., 10 pm, KPFA (94.1 FM),
848-6767.

Lesbian rap, every Thurs., 8 pm,
South County Women's Center,
25036 Hillary St., Hayward,
537-2112.

Gay men's rap, every Fri., First
Baptist Church, Dana/Haste,
Berk., 654-1578. □

MOVIES

Avenue Photoplay: Chaplin's
"Tillie's Punctured Romance"
and "Stage Door Canteen,"
Aug. 8; Clara Bow in "Dancing
Mothers" and Carole Lombard
in "Nothing Sacred," Aug. 15;
Betty Bronson in "Are Parents
People?" (1925) and Laurel
and Hardy in "Way Out West,"
Aug. 22, Mighty Wurlitzer
organ concert at 8 pm, films
begin 8:30 pm, 2650 San
Bruno Ave., SF, 468-2636, \$2.

Canyon Cinematheque: the
films of Gary Woods and Roger
Hammond, Aug. 7, presented
by Gary Woods in person; Bruce
Bailie's films, Aug. 14, including
"Mass for the Dakota Sioux"
and "Castro Street"; Walter
Gutman presents his new
feature film, "Benedict
Arnold," Aug. 21, plus
"Amour de Chocolat,"
8:30 pm, SF Art Institute,
800 Chestnut, SF, 332-1514,
\$1.75.

Cento Cedar: "Pygmalion" and
"The Importance of Being

Earnest," Aug. 7-8; "Miracle
in Milan" and "Umberto D.,"
Aug. 9-10; "L'Avventura" and
"Shoot the Piano Player,"
Aug. 11-13; "Turkish Delight,"
from Aug. 14 on, 38 Cedar
Lane/Larkin, SF, 776-8300,
\$3/\$2 srs., children.

Clay: Bunuel's "Phantom of
Liberte" and "The Adventures
of Robinson Crusoe," through
Aug. 12; "The Invitation," a
new Swiss film, opens Aug. 13,
Fillmore/Clay, SF, 346-1123,
\$3.

Gateway: "The Adventures of
Robin Hood" and "Virginia
City," through Aug. 12;
Marx Brothers marathon,
Aug. 13-19, with "Animal
Crackers," "Duck Soup"
and "Horse Feathers";
"Made for Each Other"
and "Bill of Divorcement,"
Aug. 20-23, 215 Jackson/
Battery, SF, GA 1-3353, \$3.

Intersection: Great women,
Aug. 10, Marlene Dietrich
in "The Blue Angel" at 7
and 9:40 pm, Clara Bow
in "Dancing Mothers" at
8:30 pm, plus Betty Boop,
all for \$1; horror classics,
Aug. 17, "White Zombie"
at 7 and 9:30 pm and "The
Revenge of Frankenstein"
at 8 and 10:30 pm, \$1; 2½
hours of animation, Aug. 24,
including Tom and Jerry,
Bugs Bunny and friends
at 7 and 9:40 pm, plus
Ms. Farfa Knout live at
9:30 pm, \$1.25, at 756
Union, SF, 397-6061.

La Pena and Tricontinental
Films present Third World
and political films: "The
History Book," Aug. 13;
"Vidas Secas," Aug. 20, about
the plight of an itinerant family
in Northeast Brazil, both pro-
grams at 8:30 pm, 3105 Shat-
tuck/Prince, Berk., 849-2568,
\$1.50 at the door.

Lumiere: "The Earth Is a Sinful
Song," through Aug. 12;
"Stavisky" and "Les Biches,"
Aug. 13-19; Lina Wertmuller's
"Love and Anarchy" and "The
Seduction of Mimi," opens
Aug. 20, California/Polk, SF,
885-3200, \$3.

Midnight Movies: Mark Lester's
"Truck Stop Women," Aug. 9;
"Saturday Night at the Baths,"
Aug. 16, filmed on location at
the Continental Baths in New
York; Highlights of the SF
Erotic Film Festival, Aug. 22-
23, including Gunvor Nelson's
"Take Off" and Susan Woll's
"Rites of Passage," all midnight
at the Presidio Theatre, 2340
Chestnut, SF, 921-2931, \$1.75.

New Dimensions: "Satyajit Ray" and
Ray's "Tagore," Aug. 8-10; four by
Saul Bass, Aug. 15-17, including
"The Searching Eye" and "Wonder-
ing about Things"; "You Don't Die
Here," "I Think They Call Him
John" and "Now is Forever,"
Aug. 22-24, all programs at 7:30
and 9:30 pm, The Yoga Center,
1736 9th Ave., SF, 665-3265,
\$1.50.

Pacific Film Archive: two by
Alfred Hitchcock, Aug. 7,
"Strangers on a Train" at
7 and 10:50 pm and "Stage
Fright" at 8:50 pm; "The
Spider's Stratagem" and the
short "Sunday on the Island
of Grand Jatte," Aug. 8; 7,
9 and 11 pm; two by Ingmar
Bergman, "A Lesson in Love"
at 7 and 10:20 pm and "Dreams"
at 8:45 pm; a rare Preston
Sturges comedy, Aug. 10,
9 pm; W. C. Fields in "The
Man on the Flying Trapeze"
and "The Fatal Glass of Beer,"
Aug. 10, 7:30 and 10:40 pm;
New German opera, Aug. 11,
8 pm (in Wheeler Aud.),
"Wozzeck"; "The Only Son,"
Aug. 11, 7 and 10:20 pm;
"Home from the Sea,"
Aug. 11, 8:35 pm; "Wings,"
Aug. 12, 7 and 9:30 pm,
1927 silent film classic with
live piano accompaniment,
special admission \$2; Godard's
"Band of Outsiders" and
Claude Charbol's "The Cousins,"
Aug. 13, 7:30 pm, in Wheeler
Aud., special admission \$2;
Renato Castellani's "Spring-
time," Aug. 13, 7 and 10:25 pm;
"Bitter Rice," Aug. 13,
8:45 pm; two by Hitchcock,
Aug. 14, "The Wrong Man" at
7 and 10:40 pm and "I Confess"

at 8:55 pm; "Black Holiday," Aug. 15, 7:30 and 9:30 pm; Bergman's "Smiles of a Summer Night" and Kenneth Anger's "Rabbit's Moon," Aug. 16, 7:30 and 9:40 pm; three by Leo McCarey, Aug. 17, "Belle of the 90's shown with the short "Liberty," at 5 and 8:30 pm, and "Make Way for Tomorrow" at 6:50 and 10:15 pm; two by King Vidor, Aug. 18, "H. M. Pulham, Esq." at 7:30 pm and "An American Romance" at 9:40 pm; two by John Ford, Aug. 19, "Three Bad Men" at 7:30 pm and "Flesh" at 9:15 pm; Renato Castellani's "Two Cents Worth of Hope," Aug. 20, 7 and 10:25 pm; "To Live in Peace" Aug. 20, 8:45 pm; two by Carlos Diegues, Aug. 21, "Ganga Zumba" at 7 and 10:20 pm and "The Big City" at 8:50 pm; "Mean Streets," Aug. 22, 7:30 and 9:45 pm, with "Pestilent City"; kids' matinee, Aug. 23-24, 2:30 pm, City Adventures, including "Reflections" and "Fur Coat Club"; Bergman's "The Seventh Seal," Aug. 23, 4:30, 7:30 and 9:30 pm, with "Images Medievales"; "Rebel without a Cause," Aug. 24, 4:30 and 8:15 pm; "Badlands," Aug. 24, 6:30 and 10:15 pm, all at the

University Art Museum unless otherwise noted, 2625 Durant, Berk., 642-1124, \$1.50/75¢ before 5 pm.

Postal Street Academy: "Samson and the Seven Miracles," Aug. 9; "The Silencers," Aug. 16; "The Seventh Voyage of Sinbad," Aug. 23, all at noon, 914 Divisadero/McAllister, SF, 556-6343, free.

Powell: "The Good Earth," with Paul Muni and Louise Rainer, plus "Dante's Inferno," with Spencer Tracy and Claire Trevor, Aug. 6-12; Marlene Dietrich in "Blonde Venus," plus Mae West as Diamond Lil in "She Done Him Wrong," Aug. 13-20, 39 Powell, SF, 421-4040, \$3/\$2 with discount card (\$2, valid one year).

SF Libraries: "Iceland Welcomes You" and "Round about Britain," Aug. 8, 2 pm, Visitacion Valley; "Tillie's Punctured Romance," Aug. 11, 2 and 7:30 pm, West Portal; "Self Reliance" and "The People's Army," Aug. 11, 7:30 pm, Western Addition; "The Black Pirate," Aug. 12, noon, Lurie Rm., Main Library; Laurel and Hardy in "The Fixer-Uppers," "Helpmate," "Laughing Gravy" and "Leave 'Em Laughing,"

Aug. 12, 2 and 7 pm, Excelsior; "Gertrude Stein: When This You See Remember Me," Aug. 12, 7 pm, Parkside; "Golden Age of Comedy," Aug. 14, 1:30 pm, Excelsior; "Music for a While" and "Great Moments in Tennis," Aug. 15, 2 pm, Visitacion Valley; "Golden Age of Comedy," Aug. 18, 2 and 7:30 pm, West Portal; "One Nation, Many Peoples" and "A Great Treasurehouse," Aug. 18, 7:30 pm, Western Addition; "Aretha Franklin" and "Roberta Flack," Aug. 19, noon, Lurie Rm., Main Library; Laurel and Hardy in "The Music Box," "Our Wife," "That's My Wife" and "Big Business," Aug. 19, 2 and 7 pm, Excelsior; "Point of Order," Aug. 19, 7 pm, Parkside; "King Kong," Aug. 20, 7 pm, Marina; "European Tapestry" and "A Place to Live," Aug. 22, 2 pm, Visitacion Valley, all free.

SF Museum of Art: presents a special Cinema of Africa series: "Boseman and Lena" and "Last Grave at Dimbaza," Aug. 8, 7:30 pm; "Freedom Railway" and "A Luta Continua," Aug. 10, 2 pm; "Mandabi" and "Tauw," Aug. 12, 7:30 pm; "Xala," Aug. 13, 7:30 pm; "The Night of Counting the

Years," Aug. 15, 7:30 pm, in the auditorium, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16; on Sun. afternoons \$1/75¢.

Surf: "The Ruling Class" and "Beat the Devil," Aug. 7-9; "The White Dawn" and "Walkabout," Aug. 10-11; "Some Like It Hot" and "The Boys in the Band," Aug. 12-13; "Burn!" and "Viva Zapata," Aug. 14-16; "The Private Life of Sherlock Holmes" and "Sleuth," Aug. 17-18; "O Lucky Man" and "The Loneliness of the Long Distance Runner," Aug. 19-20; "The Harder They Come" and "Gimme Shelter," Aug. 21-23; "Bringing Up Baby" and "My Favorite Wife," Aug. 24-25; Irving/46th Ave., SF, 664-6300, \$2.50.

Times: "The Effect of Gamma Rays on the Man-in-the-Moon Marigolds" and "Play It as It Lays," Aug. 7-9; "The Mysterious Island of Captain Nemo" and "King Kong vs. Godzilla," Aug. 10; "State of Siege" and "Without Apparent Motive," Aug. 11-13; "Klute" and "Night of the Hunter," Aug. 14-16; "Kelly's Heroes" and "Cool

Hand Luke," Aug. 17; "Elevator Girls in Bondage," "Myra Breck- enridge" and "Sex Madness," Aug. 18-20; "Women in Love" and "Savage Messiah," Aug. 21-23; "The Taking of Pelham 1-2-3" and "Prime Cut," Aug. 24, Stockton/Broadway, SF, 362-3770, \$1/75¢ under 12.

UC Berkeley: "A Woman under the Influence," Aug. 7, 7 and 9:30 pm, Wheeler Aud., on the campus in Berk., 642-2561, \$1.50 at the door.

UCSF: "Five Fingers of Death," Aug. 13, 6 and 8 pm, Cole Hall, 501 Parnassus/3rd Ave., SF, 666-2571, \$1.50/\$1.25 students/\$1 srs.

Women's Film Festival sponsored by the Berkeley Women's Health Collective: Politics of Health Care, Aug. 15, 7:30 pm, including "Away with All Pests" and "Do No Harm," a film about the drug industry, Le Conte School, Russell/Ellsworth, Berk., 843-6194, \$1.50.

"The Women," by Clare Booth Luce, Aug. 15-Sept. 21, Fri.-Sat. 8:30 pm, and Sun., 8 pm, Eureka Theater, 16th St./Market, SF, 863-9026 or 863-7133, \$3/\$2.50 srs., students. ■

GUARDIAN CLASSIFIEDS

PERSONALS

Attractive, intelligent Jewish woman, 29, seeks similar qualities in man who might wish to put energy into a long-term, caring relationship. Photo appreciated. P. O. Box 14195, SF 94114.

Bright, sensitive, humorous, attractive, woman, 23, would like to meet unattached professional-men, 25-30, with warmth, sensitivity, humor, imagination, a love of books and animals, and a wide curiosity about life. Guardian Box 9-21-C, 1070 Bryant St. SF 94103.

I wish to meet a woman to accompany me to jazz shows. Prefer intelligent, appearance-conscious person. I'm a non-white American male in 20's. No car, subdued, regular income, foxy-enough looks. Call 655-7868 afternoons or weekends or write: Box 1156, Berkeley, CA 94701.

Exquisitely beautiful, sensitive, aware, ebullient, friendly half-boy half-man of 21, built like a Mercedes Benz with a smile as wide as the Snake River Canyon needs young men and women to share life, to cultivate mind and body in complete freedom together. If you can truly communicate physically and intellectually, if you can move my soul and allow me to move yours, write 625 Post, #199, SF 94102.

Attractive bisexual woman, 25, new to Bay Area, interested in friendship with open couples or single women. Box 197, 342 Jones St., SF 94102.

I'm badly in need of an excellent urologist (i.e. extremely competent, non-judgmental, non-sadistic). Know of one? Please send his name, phone #, comments to P. O. Box 1712, Sausalito, 94965. Thank you.

Meditation teacher (in training), honest, sensitive, aware, 37, 6'3", seeks spiritual woman for companionship to develop eventually into a monogamous relationship. Michael, 9 East Parnassus Ct., Berkeley 94708.

Male sexual fantasies wanted. Anon. guaranteed. Compiling book. Send to P. O. Box 87, Berkeley 94701.

Bi-man, 26, average weight, non-smoker, grad student, conservative, establishment-oriented, seeks intimate, discreet, long-term relationship w/same, age 21-32. Boxholder, 537 Jones, #510, SF 94102.

MONTY PYTHON, Lily Tomlin, Lilly, Tennis, Running, River-rafting, 27-35, Introversion, Houses, Ping-Pong, Face-talk, Rapping: James 239-0456.

Ads seem weird but why not try it? Open sensitive loving attractive young couple seek similar woman to rap; maybe get high; maybe get it on. Call Mona or Dave 564-8253.

Single father (36) and son (6) family desire weekend or overnight company of lady friends at my country home (Marin). Outings too. Children welcomed. Uninhibited, discreet. Box 381, Woodacre, 94973.

From one to another. The Guardian Personals cost only \$3.25 for fifteen words. Call 861-8033 for more information.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Free massage for men into athletics. Active in sports? Massage relieves aches, strains, stiffness. Improves circulation. No cost. Dave 626-2784.

Successful artist, one man show at the Oakland Museum, Academy of Art, 36, white, male, good looking, financially secure is looking to meet female to age 35, reasonably attractive, for easy-going but honest relationship. Write SF P. O. Box 16083, 94116.

Obedient male, 35, will do housework for attractive, domineering woman. No charge, no strings. 661-5008.

ABORTION VIDEOTAPE Optic Nerve is producing a TV documentary on abortion. Need a woman to film who fits all criteria: 1. pregnant, considering an abortion. 2. late 20's to 40 years. 3. has children. 4. in couple relationship. We are able to financially assist with abortion. Call Mya at Optic Nerve, 861-4385.

Wanted: Several beautiful rich young nymphomaniac ladies, for fun with Englishman, 30, who moves about a lot. Remember, I said rich, young and beautiful!!! Phantom Gypsy, PO Box 542, Mill Valley 94941.

Lesbian seeks same for fun, friendship and warmth. Phone 635-3408.

Discreet male desires meeting females or couples enjoying liberated photography, beaches. Also trade movies: 530-5864.

Females desiring communication with warm, attractive, single male, 30, call Dale, 547-3609. Enjoy music, travel, sensuality and good conversation.

Intelligent man, 39 (looks 32), attractive, accomplished, sexually free, commune founder, seeks similar women, couples for lasting, non-possessive friendship. Box 1228, El Cerrito, 94530.

Tennis Partners Wanted Any level including beginners. Can play anytime, 7 am - 8 pm. Call 752-3671 & Keep Trying!

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

Down-to-earth, together, very attractive male, Scorpio, 27, seeks like-minded slender female to 30, beautiful in mind and body for discreet daytime meetings. Box 3491, San Rafael, Ca. 94901.

Warm, sensitive but busy television producer/director, 25, willing to devote what little spare time I have to an intelligent, fun-loving woman. Share long walks through the woods, stargazing and good times. Mike 752-3671. Keep trying!

Need male/female to play tabla/tampoora. (India music). Free lessons. Will teach. (415) 849-3221 (messages).

Single man 32 seeks girl for dating. 584-8329.

Independent, attractive widow with accumulated wit, wisdom, warmth desires contact unattached, uncommon man over 50 for occasional sharing joys, vicissitudes country/city living. Box 727, Sonoma 95476.

I want a companion whom I can value both as a person and a woman. I'm 52 yrs., 6 ft., 170 lb. W/M prof. man with wide interests. I'm married but need a second companion who enjoys going to the better places. No pros, please. Write P.O. Box 5458, Walnut Creek, Ca. 94596.

I have a beautiful 30 ft. ketch and need a mature woman (to fifty) for sailing and extended cruising. Must be progressive and love the outdoors. Will teach. "Merlin," General Delivery, Sausalito, Ca.

Discreet male desires sensitive, sensual female for dancing, free beaches, communication, friendship, future: Not just sex, 635-7586.

Looking the world over for a very special man . . . he's likely born (says my friend the astrologer) on: Oct 9 or 16 '32; Oct. 19 or 20 '35; Aug. 24 '36; Apr. 15 or 16 '37; Apr. 14, Aug. 24 or Oct. 17 '38. If one of these birthdays is yours please call 655-1528 . . . evenings or weekends.

Serious-minded black man, 37, inmate at Vacaville, has good employment background. To be paroled soon. Needs job and/or housing. Walter E. Randall, P. O. Box 2000, m-203, Vacaville, Ca. 95688.

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A WOMEN'S & MEN'S GROUP

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Tues. night rap groups for people interested in living/working spaces in urban warehouse, establishing economic collectives, or networking skills, resources, info. Space preferences for women, alt. groups, people who know how to produce, or with an interest in struggling with community. Diana, Project One, 863-9579.

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Free rent & small salary in exchange for live-in baby-sitter. Prefer F on fixed income; age 50-60. Must be patient & loving 5 year-old girl. Large, quiet, sunny North Beach flat. Private room. 989-2393.

Rhym'n' Simon Babysitters
Fun-filled days in my home. Games, painting, animals and books, toilet-trained not necessary. Jane, 752-9064.

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EID'S TELEVISION

Berkeley
Free Estimates - Quality, Honest Repair at Popular Rates. 25% Discount on all parts replaced, 6 month Guarantee on Work Done.

No Minimum Charge for Labor. We service all makes, B/W or color. Authorized RCA Service Dealer. 1702 Grove (near Virginia) Berkeley. 848-5000, Mon-Sat 11-6.

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1776 University Ave. A two-man shop specializing in carry-ins. We'll repair all makes, color, solid-state, etc., at very reasonable rates. Free estimates gladly given. 10:30-6:00 except Sunday.

RIDES

John needs ride to Guatemala or Mexico, Sept.-Oct. Spanish spoken, share driving-expenses. 863-4115.

Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

H.F.A. PEOPLES

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Riders and Drivers to all U.S. cities, Canada and Mexico. Centers across the country. 397-1183.

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Vacation Rental, Inverness. Beautiful chalet on beach, sleeps four. \$100 weekend, \$200 week. 669-1640, or 845-6540.

RUSTIC OCEAN CABIN
Overlooking beach, near Bodega Bay. \$50/weekend. Call Jim 626-4849, leave address.

KENTON MINE LODGE

Restored mining camp nestled in secluded private canyon. Escape to the simple life in the Sierra foothills. Write or call KENTON MINE LODGE, Alleghany, California 95910. (916) 287-3212.

Elk Cove Inn located right on Mendocino Coast in the village of Elk. Two magnificent beaches and other areas to hike. Continental foods; fresh vegetables. Accommodations include dinner and breakfast, with space for 14 persons. Reservations are best. Box 367, Elk, Ca. 95432 or telephone (707) 877-3321.

Wilbur Hot Springs
Cook, eat, hot bath together. Private accommodations. Cool swimming holes. Privacy and quiet. The staff? Yuk, yuk, yuk. Call first: (916) 473-2306.

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Available to groups for workshops seminars, etc. Reasonable rates, beautiful country, 1 1/2 hours from SF. 11640 Highway 128, Calistoga, 94515, (707) 433-3927.

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MENDOCINO LODGINGS IN THE RUSTIC TRADITION - CABINS WITH KITCHENS, FIREPLACES, OCEAN VIEWS. \$16-\$26 PER DAY. WEEKLY + WINTER DISCOUNT RATES. PHONE (SF) 664-1100, OR (707) 937-5339 FOR RESERVATIONS OR INFORMATION.

Mattole River Cabin, sleeps three, peaceful, beautiful, unpolluted. Swim, hike, Writer's, Artist's, Nature Photographer's Paradise. \$100 week. 707-629-3342.

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LOW COST TRAVEL
Flights to Europe - The Orient - South America - Israel, international student ID's, Eurail passes. TRAVEL CENTER, 2435 Durant, Berkeley, 893-0900.

Charter Flights - Ship - Rail - Bus. Worldwide - Lowcost. Winship Travel, 988 Corbett, SF, 94131, 826-0072, 826-4217.

REASONABLE CHARTER FLIGHTS
Available for Summer. Ten different schedules. 843-1857/549-1995. 2903 College Avenue, Berkeley.

Companion wanted for Mexico trip in Sept. Woman and 4 1/2 yr. old son, around Mexico City for about one month. Call eve. 647-8758.

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FINE REFINISHING AT REASONABLE COST
DANIEL PAIK
332-9100

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LOCKSMITH
Protect yourself from rip-offs! Have a deadbolt installed. Locks installed on all doors at reasonable prices - guaranteed work. Call Larry at 457-3297, anytime.

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ELECTRICITY FRIGHTEN YOU?

I will install or remodel your wiring, repair motors and appliances, install safety devices. I guarantee. \$7.50/hr. Call Kenneth, 845-9319.

Quality electrical work done with dispatch. Residential/commercial. 526-7768/848-7397.

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Painting or wallpapering done. Also linoleum or floor tiles laid. Most structural repairs, etc. Free estimates given. Howard & Jim 864-8205, ext. 162.

THE MERRY PAINTERS

Interior-Exterior
References — Free Estimate
751-5924 or 626-1305

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CERAMIC AND VINYL TILE
Installed simply or creatively. Free estimates, reasonable prices. Steve, 387-7233 evenings.

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GLASS REPLACEMENT
Auto, window, stained glass. Very low rates, quality work - Oakland, Berkeley area. 845-4737.

The guidebook for people who live here!

Do your drinking at the Bank of America. Do your banking at Woolworth's.

This is the sort of free and easy twist we put on things. We send you to the Bank of America. But we send you there just at sunset, for a 52-story-high drink up in the Carnelian Room with the most spectacular bar view in the area.

Then, for hassle-free banking where you can cash checks easily and and pay all your utility bills, we send you to the check-cashing booth at Woolworth's on Market.

We tell you about the San Francisco opera, but we also advise you how to avoid the expensive dress circle seats and buy the cheaper balcony seats, where the acoustics and view are better. We give you a full rundown on 60 of our favorite hide-away restaurants, but we also tell you about places open in the wee hours, like Yolanda's in the SF Produce Terminal, which opens at 2 a.m.

You'll find 320 pages in San Francisco Free and Easy with this kind of intelligence for the people who live here. A dozen guidemaps. Seven big guide chapters. Four inflation-fighting directories. A special chapter on money-saving alternatives to cut the costs of food, auto repair, clothes, household goods, even pet care. A profile of SF politics from Abe Ruef to Tom Mooney to BART. A San Francisco A to Z collection of 134 items of marvelous miscellany, covering the little things like a 4½-foot loaf of bread or a place that makes sweaters out of discarded dog hairs.

Ten great Free & Easy finds

You can, according to just ten finds in our book, do the following:

1. . . corkscrew your way down the second most crooked street in San Francisco, unhampered by tourists. It's Vermont Street, tucked away on the far side of Potrero Hill. (Page 204, SAN FRANCISCO FREE & EASY)
2. . . send your sweet tooth into palpitations of joy with a marzipan pig, an old world delicacy, from German Specialties, on Church St. (p. 227)
3. . . join in a sunset ritual led by an Arch Druid—not in Ireland, but right here in Berkeley, with the Reformed Druids of North America (p. 162)
4. . . ride on an original, hand-carved merry-go-round, in the Children's Playground of Golden Gate Park. It's one of just four original carousels left in the Bay Area (p. 227)

5. . . stay in the historic Gold Country town of Murphys for just \$12 a night, in a hotel un-changed since the days when Black Bart, Mark Twain and John Muir stayed there. (p. 171)

6. . . buy yourself a baked crocodile (the pastry kind) at La Mexicana Bakery, in the Mission District, where they call it a cocodrillo. (p. 204)

7. . . watch a spirited game of Petanque, a very French version of lawn bowling, in an obscure corner of Golden Gate Park (behind the buffalo paddock). (p. 78)

8. . . patronize the shop of a candle-maker whose family has been in the trade since 1519, back in Germany. He's Al Kaiman, at the Candle Shop in the Richmond District. (p. 197)

9. . . shop for the native food of Korea, like dried cuttle fish or the kimchi pickle, at the Soraya Oriental Food Mart, on Bush Street (p. 61)

10. . . get the very best view in the Bay Area, not from Twin Peaks, not from Mt. Tam, but from atop Mt. Diablo—with a panorama surpassed in the world only from the top of Mt. Kilimanjaro. (p. 221)

Margot Patterson Doss says

Margot Patterson Doss, a Chronicle columnist and author of "San Francisco at Your Feet," wrote in the July 14 edition of City of San Francisco Magazine,

"The young and innovative staff of the Bay Guardian offers us a well-written handbook for the resident, old, new or would-be, on how to enjoy San Francisco. We should not be surprised. During its scrappy nine years of existence, while challenging the Establishment on any number of levels, for relief and/or balance, the Guardian has repeatedly sent its talented writers out in search of culture or pleasure in our city, in the process becoming the most successful counter-culture newspaper west of the original thirteen colonies.

"These pieces have been gathered into one place and further refined. The basic search for fun and enlightenment are what San Francisco Free & Easy are all about. Quite simply, it assumes the resident is already a lotus-eater in search of life sublime. If not full-time, then in his off hours. Preferably for free or as inexpensively as possible. How else can you throw off the throttle of the dollar?

"Free & Easy brings it off with great panache. There are ethnic troughs and trenches for the culinary adventurer, places to play, to lift the spirit, to learn, to act, react,

enact, activate, salivate, recreate included. Resources for living, methods for getting by, alternative ways to go, to shop, to be, are accurately located. There are some good maps, bold photos and suggestions on outings into the nearby hills, dales and waterways. Many of these possibilities have been here for a hundred years; some of them arrived last week. But all of them can be discoveries, if you don't already know them.

"The most original chapter, called 'The Bay Activist' by master challenger Bruce B. Brugmann, purports to 'Being a condensed and expurgated chronology of the prostitution, graft, boondoggles, vice, corporate influence and other forces and facts of life which have added color and given form to San Francisco's politics (and its skyline) 1849-1975.'

"It makes for lively reading. Indeed, for a native or an adoptive son or daughter, this book would be worth purchasing for the chronology alone. There is also an unusual alphabetical miscellany on yellow paper, any one of whose subjects

could open a conversation. It is all competently indexed. And finally there's an open invitation from editor William Ristow to bright-eyed, bushy-tailed readers who spot gaps to submit them with the promise of revisions to come. The sanguine citizen will love San Francisco Free & Easy. So will the tourist who chances onto a copy."

The Independent-Journal says

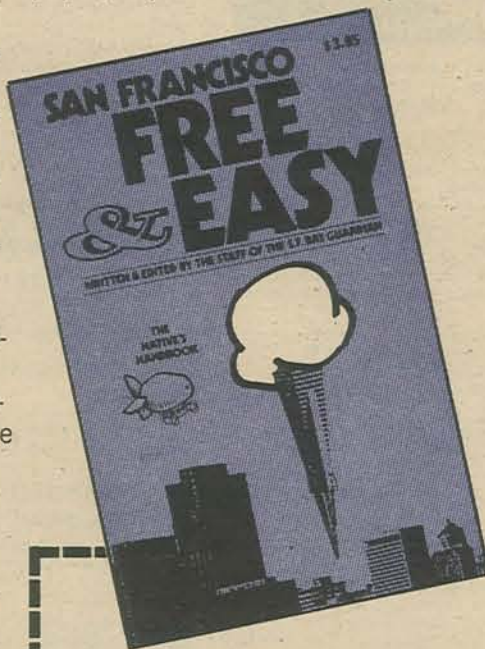
Don Keown, a book reviewer for the San Rafael Independent-Journal, wrote in the July 12 books section:

"The staff of the freewheeling San Francisco Bay Guardian has produced an imaginative, entertaining, practical guide for expanded living in the city those alternative journalists have come to know so well in the execution of their muck-raking brand of reporting.

"William Ristow of the Guardian is the book's editor, and he and staff deserve applause for producing a guide that serves a distinct need. There have been many other San Francisco guides, but none quite like this one."

And here's what we say

The good thing is that once you start living free and easy, you don't have to stop. Ever. You can follow our finds and advice in our native's handbook and in the regular revisions we'll make. And you can subscribe to the Guardian and get this kind of free and easy information every two weeks all year long. (See house ad, p. 2, for subscription information). This way, you'll always know how to live cheaper, easier and better in San Francisco and the Bay Area.



Yes!

I want a copy of the native's handbook that will show me how to live cheaper, easier and better in San Francisco and the Bay Area.

- ☐ — Copies of Free & Easy @ \$3.85 for the first book (plus 50¢ for tax, postage and handling) and \$3.50 for each additional book (plus 50¢ for tax, postage and handling).
- ☐ Guardian Reader Bonus - Please send 2 free recent issues of the Guardian to 5 Bay Area friends. I have enclosed a list of names, addresses and zips.

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Here's my order (make check or money order payable to the Bay Guardian and mail along with the coupon to GUARDIAN BOOK AD, 1070 Bryant St., San Francisco, Ca. 94103 - Thanks!).